

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

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AUGUST, 1965



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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I'd like to add to Mrs. Earl Peters' Square Gem in April Sets in Order. She mentions ironing men's square dance shirts. If you have difficulty getting around the buttons, fold a heavy bath towel and iron the sleeves, etc. on the wrong side. You will find that you will have a nice, smooth area around the buttons.

Charlotte Meyer
Westwood, N.J.

Dear Editor:

Just off the shoulder: With this little badge
I wear

I can enter large auditoriums and halls while
100% of the people are there

And all turn to greet me. I am not a queen or
a princess, not even one of fame

But this little badge with letters big and plain
spells, "Sidewinder," my square dance
club name.

I am a great grandma, age 71; I love to dress
up in golden slippers and a frilly dress
And do the Callers Hash or a singing call
Right along with the rest.

Mattie Young
El Monte, Calif.

Dear Editor:

Zora and I have received grants from the U.S. State Department to teach at the Institute of Physical Education, University of Baghdad, Iraq, for the school year 1965-1966. We leave in mid-July and travel about 2 months en route, then on the return in 1966 we plan to travel for about 3 months—going via Australia and returning via the Pacific. We previously taught on Fulbright Lectureships in Burma (1956-57) and in Iran (1962-63).

Ralph Piper
Minneapolis, Minn.

Dear Editor:

A very belated but nonetheless sincere "Thank you" for featuring us in your article, Paging the Roundancers (April 1965). We do
(please turn to page 40)

READ THIS BADGE ACROSS THE SET!



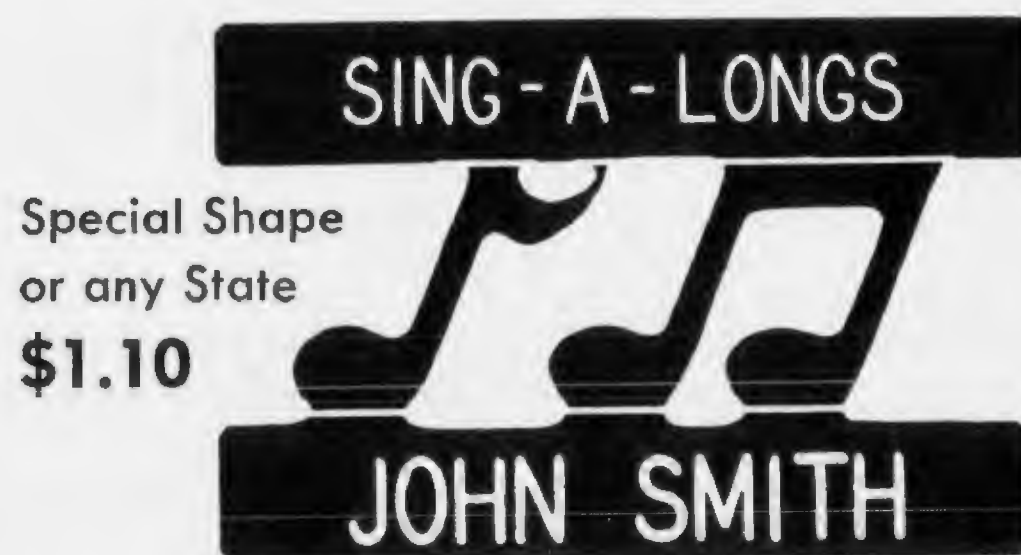
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C. O.
GUEST

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LH-149 GOT A LOT OF RHYTHM FLIP/INST CALLER: BILL PETERS

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LH-148 BYE BYE BLUE EYES FLIP/INST CALLER: KEN GOLDEN

MUSIC BY THE LONGHORN PLAYBOYS



BILL
PETERS

NEW ROUNDS ON BELCO

B-214 "OH! BOY" TWO-STEP By VAUGHN & JEAN PARRISH

BLUE SKIRT WALTZ WALTZ By PAUL & EDWINA GRAVETTE

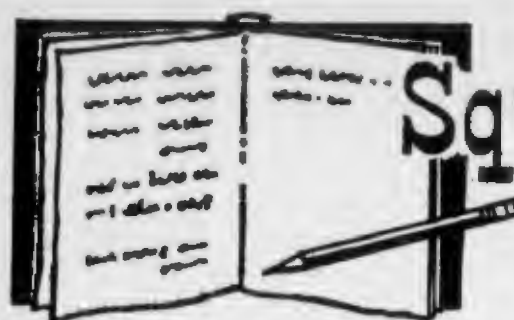


KEN
GOLDEN

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Square Dance Date Book

- Aug. 1-7—Carrizo Lodge S/D Vacation
Ruidoso, N.M.
- Aug. 5-7—Callers Clinic
Hotel Madison, Norfolk, Nebr.
- Aug. 5-7—Oregon State S/D Festival
Coos Bay-North Bend, Oregon
- Aug. 6-7—17th Ann. Mountaineer Club S/D
Festival, Flagstaff, Ariz.
- Aug. 6-7—12th Ann. Penn State S/D Fest.
Univ. Park, State College, Pa.
- Aug. 7—K.A.S.D.A. Summer Dance
Recreation Park, Kalamazoo, Mich.
- Aug. 7—2nd Hoedowners Club S/D Festival
City Park Recr. Ctr., New Iberia, La.
- Aug. 7—10th Ann. Square Dance Festival
Miller Jr. H.S., Durango, Colo.
- Aug. 7—San Jose B'n'B All Singles Caper
Lettermans Hall, San Jose, Calif.
- Aug. 8—Afternoon Callers Jamboree
Hotel Madison, Norfolk, Nebr.
- Aug. 8-14—MSC R/D Institute
Texas A & M Univ., College Station, Texas
- Aug. 9-14—12th Ann. B.C. Square Dance Jam-
boree, Penticton, B.C., Canada
- Aug. 12—Square Dance Party
Warren County Fair, Roseville, Ill.
- Aug. 12-14—3rd Ann. Overseas Dancers Re-
union, Holiday Inn, London, Ont., Canada
- Aug. 13-14—2nd Ann. Ida. State S/D Festival
No. Ida. Jr. Coll., Coeur d'Alene, Ida.
- Aug. 13-14—16th Ann. Western S/D Festival
Senior H.S., Laramie, Wyo.
- Aug. 14—Virginia Reelers Summer Dance
McIntire Park, Charlottesville, Va.
- Aug. 15—Omaha Council Guest Caller Dance
Syracuse, Nebr.
- Aug. 15—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Aug. 17.—3rd Annual Free Open-Air Square
Dance, Burnaby Mountain, B.C., Canada
- Aug. 19-20—Gladiolus S/D Festival
Lethbridge, Alta., Canada
- Aug. 21—2nd Blue Star Jubilee of Stars
Coliseum, Houston, Texas
- Aug. 21—Harvest Moon Festival
Carlton Hotel, Tyler, Texas
- Aug. 21—Southern Dist. Summer Dance
Audit., Ardmore, Okla.

(please turn to page 46)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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462 North Robertson Boulevard
Los Angeles, California 90048
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Sets in Order RECORDS

Due to storms over the Atlantic,
"chaining the ocean" has been
grounded until August 15th.



Here's that "Cocoanuts" man from London, England CHAINING THE OCEAN

(Atlantic, that is)

SIO 157 Flip Instrumental

CALLED BY TOMMY CAVANAGH

RECENT SQUARES

SIO 156 LOVIN' ARMS

Called by Dude Sibley

SIO 155 JAVA

Called by Jack Jackson

POPULAR SQUARES

SIO 151 PAY DAY

Called by Bob Page

SIO 150 COCOANUTS

Called by Tommy Cavanagh

SIO 149 MARY LOU

Called by Earle Park

SIO 154 RIDIN' DOWN THE CANYON

Called by Johnny LeClair

BAL 116 BLOOM IS ON THE SAGE

Called by Ed Gilmore

BAL 114 DRUMMER'S BALANCE

Called by Ed Gilmore

JBL 5001 ROCKIN' THE POLKA

Called by Joe Lewis

JBL 5006 SATURDAY NIGHT

Called by Joe Lewis

ROUNDS

SIO 3151 SLY OLD TWO-STEP and GONE TWO-STEP

SIO 3150 KOKONUTS and BARBIE

SIO 3148 WE'RE LIVING and FORGOTTEN WALTZ



LEE HELSEL



ED GILMORE
(on Balance)



DUDE SIBLEY



JACK JACKSON



A. KRONENBERGER



FRANK LANE



BOB PAGE



JOE LEWIS
(on J-B-L)



BOB OSGOOD



EARLE PARK



BOB RUFF



JOHNNY LE CLAIR



AS I SEE IT

bob osgood

August 1965

WE'RE WORKING a little earlier than usual to drum up excitement for the coming fall square dance groups. Beginning on page 10, you'll find some ideas that are new and many which are just rehashes of old ideas that have proved successful.

A good square dance beginners course doesn't just happen and now, during the summer, is the best time in the world to line up the hall, get the publicity ready to go and plan each step of the new beginner series. Good luck to you.

A Caller Needs Pull

THE DIFFERENCE between a successful caller and one who is not quite successful is often evident in "the little things."

How many times have you known a caller that seemed to have everything in his favor—and yet failed when it came to being accepted by the dancers. His voice, appearance, delivery, mike technique—all excellent. Equipped with the best of public address systems, dressed in the most expensive western garb, he looked and sounded as a caller should look and sound. Somehow, somewhere, something slipped!

One of our friends put it this way. "A caller, to be truly successful, must have *pull*!" In this case, our friend wasn't referring to the old axiom, "It isn't how much you know, but who you know, that counts." Instead, he was referring to a measuring stick which every caller should use at one time or another when checking his own success.

PULL stands for *patience*, *understanding*, and *lots of love*.

Certainly, it takes more than just these. There must be some natural skills and there must be evidence of endless hours of practice put into the study of calling. As our friend said, and we must agree, "Without *patience* for those dancers with three left feet, for the beginners that seem never to catch on to the

difference between left and right, and without an *understanding* of why a person takes part in this activity the caller will have trouble.

"More than that, the caller who gets up behind the mike and looks down disdainfully upon his dancers and calls with dollar signs in his eyes cannot possibly have the *love* for the activity and for his dancers that he must possess in order to be successful."

And so it does take PULL—*patience—understanding—and lots of love* to form the truly dedicated caller. Thank goodness, there are many who fit this description.



Round & Round

IT'S BEEN A LONG TIME since the caller in Kansas came up to us before an evening of guest calling and said, "Please don't use any round dances. The folks here just don't like rounds." However, we were reminded of this at the recent National Convention when we saw several enthusiasts from different parts of the country sporting badges which proclaimed, "Help stamp out round dancing!"

We're not surprised, but we are disappointed. Somewhere along the line elements in the current round dance picture apparently got side-tracked to such a degree that the parent activity, square dancing, hardly recognizes its blood brother, round dancing.

The next few years will have a great deal to do with determining the direction round dancing

will take. Perhaps if it continues in the direction it is now aiming, it may completely separate itself from square dancing. With more and more evidence of round dance institutes, vacation camps and round dance festivals, most of them all but excluding any evidence of square dancing, it would appear that the direction signs have been clearly marked.

We still take heart, however, in watching attempts being made in some areas to keep square dancing and round dancing together. On Vancouver Island in British Columbia, for example, only two round dances a year are accepted and taught. Perhaps this accounts for the excellent response to the various rounds that are used. Dancers do get an opportunity to become truly familiar with a dance after it has been taught to them initially and they know it will be around to be enjoyed for a nice long time.

It would seem to us that those square dance callers groups, round dance teachers organizations and dancer associations vitally interested in the future of this activity should look objectively at square dancing as it is today when planning for the future.

When we see the sidelines crowded with dancers while only two or three couples get up to do a round dance we know things aren't quite right. When we see round dances omitted entirely from the programs, we can't help but wonder if this isn't the result of pure resignation on the part of leaders. We wonder whether folks are really giving enough clear thought to the place round dancing deserves, together with the squares, in this activity.

Visual Terminology

RECENTLY WE'VE NOTICED various publications devoting space to animated words and phrases which they call "word play." This little game of picture words seems to fit quite aptly into square dance jargon and on several occasions we've had an opportunity to doodle a few ideas. Some were pretty awful, we must admit, but here are some of our results.

Perhaps you have some short phrases or square dance words that seem to be self-descriptive. Send them in; we'd like to see what others come up with on this idea.

t
cRoss
a
i
l

a line
of circles

CENTERS
I
N

BEND THE LINE

CAST OFF

DIP N DIVE

Report from Dallas

EVERYTHING FROM the weather, to the facilities, to the dance program itself was as near to being perfect as one of these giant affairs could possibly be. This seems to sum up the opinions of a great many who took part in

the three day 14th National Square Dance Convention held in Dallas, Texas, June 24, 25 and 26.

When we arrived the day before the Big Event was to start, the temperature was in the 90's with a slight breeze, blue skies, white clouds—a wonderful Texas greeting to folks coming from every one of the fifty states, from Canada and from several countries overseas. The typically warm Texas summer weather made no dent in the general enjoyment of the Convention, for the mammoth Dallas Memorial Auditorium which housed the event was completely air-conditioned.

A person would have to look hard and long to find even little things to criticize. The hospitality was warm and cordial—and *Texan!* Even though dozens of activities were going on at the same time, the program was excellently coordinated, allowing a maximum enjoyment for the more than 12,000 who were registered.

In addition to enjoying such old pros as Marshall Flippo, the Frank Hamiltons, Bruce Johnson, and the Manning Smiths, the dancing audiences were enthralled with many of the newer names and personalities. "These young fellows," said one of our old timer friends, "are the 'old pros' of the future." The more than 300 callers and teachers blended together into such a display of calling skill as one seldom gets under a single roof.

Of course we couldn't dance to and hear them all but some of the callers and teachers, old and new, whom we enjoyed very much included Chuck Raley, Jon Jones, Red War-rick, Melton Luttrell, Harold Bausch, Jim Brower, Bob Jones, Jules and Dottie Billard, Harper Smith, Bob Yerington, Harry Lackey, Vaughn Parrish, Jerry Helt, and many, many more.

Panel Attendance Up

Panels this year were handled in an excellent manner with leaders coming from every part of the country. Attendance seemed to be up, due largely, we suppose, to excellent publicity, signs all over the place announcing topics, times and places, and certainly the fact that every event was under one roof. And the booth arrangement at this year's convention was exceptional. It seemed to us that each booth space had equal advantage in attracting the passing crowds.

Television coverage and front page full

color pictures in the local press did much to draw the attention of Dallas citizens to the convention. We would like to have seen more of these "civilians" sitting in the stands, building up enthusiasm of their own for later participation in the activity.

Some things that impressed us most. Convenient shuttle bus service between hotels and the dance arena... unbelievably excellent food arrangements within the auditorium with the continuous serving of southern barbecued chicken throughout the day... excellent handling of the fashion show and exhibitions... a never-to-be-forgotten last night after party featuring the most amazing Texas style barbecue and a true rodeo, inside, and air-conditioned, too!

For those sitting in the balcony of the giant USA Room each evening watching the Grand March, a highlight was that moment when the seemingly endless lines of eight melded into a floor filled with dancers. Then suddenly the entire throng came to life in circles of eight as the first caller of the evening took the mike. The gasp of incredulity changing into sheer delight was a sound we'll long remember.

And what of the future? Next year, of course, the convention will be in Indianapolis, Indiana, June 16, 17 and 18. At this year's convention announcement was made of the site of the 1967, 16th National Convention—Philadelphia, Pennsylvania, June 29, 30 and July 1. Selection was also made at this time for the site of the 1968 Convention—Omaha, Nebraska.

*We Just
Never
Give Up*



● We may not have been successful to date in convincing our Postmaster General and the Post Office Department that square dancing deserves a special commemorative stamp. However, victory of a type was achieved this past month with the issuance of a special United States commemorative honoring the United Nations. It's interesting to note that the pose chosen is that of a right and left grand (or is it a right and left thru?).

The second week in September has become official Square Dance Week in Portland, Oregon—and with a purpose. Through public demonstrations hundreds of non-dancers have had an opportunity to view modern American Square Dancing first hand just in time for the opening of fall beginner classes. Faye Rathbun, State Reporter for the Oregon State Federation of Square Dance clubs, tells of the success of the 1964 event which is once again being followed this year.

LET'S **DOUBLE** THE DANCERS

THIS IS THE WEEK THAT WAS — Sept. 14-19, 1964, SQUARE DANCE WEEK in Portland, Oregon. After sponsoring the Week for two successive years and watching its steady growth and the way in which it drew the attention of the public the Portland Area Council of Square Dance Clubs decided that it was worthy of all-out support. It was given just that, with the square dance clubs, the two callers' organizations and eventually even the city government becoming involved.

Work started in May with the appointment of a general chairman who happened to be a caller for two clubs, and a member of both local callers' groups with ideas about encouraging square dancing. On his committee were the publicity chairman of the Portland Council, a representative from each callers' group,

the president of one member club, and several dancers. A letter went out from the president of the Portland Council requesting cooperation from all 54 clubs and callers in donating certificates good for five free beginners' lessons in square dancing to be used as door prizes. They were intended to tempt the public into the Fall classes. These were given away at the three major public events of the Week.

There was much to be done in the three months ahead. The dates were chosen to be as close as possible to the beginning of the largest number of classes and, at the same time not conflict with the State Fair and the beginning of hunting season. Locations were chosen on the outskirts of the city in the hope of making viewing the dancing convenient to the largest number of people. The managers



Dancers enjoy kickoff event for Square Dance Week in Portland, Oregon, held at fashionable Lloyd Center.

Four days later, Eastport Plaza parking lot becomes site of the big Square Dance Week commemoration in Portland.



of two shopping centers were approached, as was the manager of a discount house which had a huge parking lot. They seemed glad to cooperate and made no charge for use of their facilities. It was decided that the kick-off dance should be held in the largest and most centrally-located shopping center. A caller's stand, bleachers and lights were provided.

A parade of square dancers marching four abreast down the mall from one end of the Center to the other preceded the evening's dancing. The dancers were dressed in colorful club costumes and each group carried its club banner. People crowded to the fronts of the stores as the marchers stepped briskly past to the rhythm of hoedown music piped through the Center. The parade ended with a circling of the dance floor by the marchers so that those in the bleachers could see the costumes at close range. One hundred squares formed and the dance began.

At intervals numbers were called and the certificates for free lessons for non-dancers and gifts for square dancers donated by shopping center merchants were awarded. Publicity leaflets about beginning classes were passed by Square Dance Week committee members mingling with the crowds in the bleachers.

The second dance held in the parking lot of one of the stores created quite a bit of interest. Although there were no bleachers, spectators stood three-deep around the roped off dancing area. Square dancers who dodged in to shop a bit before or after the dance found themselves answering questions about beginning classes and receiving comments on their beautiful costumes and their evident enjoyment of their hobby. The callers donated their services here as at all of the Square Dance Week events.

Later the last program scheduled for the Week drew about 25 squares and featured an exhibition given by teen age dancers from that part of the city. Among the spectators were many interested young people who were

Square Dancing

ENJOY A BEGINNER'S CLUB

with Sam and Betty Clemmons
8 to 10:30 p.m.

Starting Wednesday, Sept. 22, 1965

Place: NEIL'S SQUARE DANCE HALL
793 North Becket Road (near Spartan's)
Your City • Phone 651-7430

Word-of-mouth, without a doubt the best possible means of publicizing any local square dance event, is helped along when you have a handy reminder card to distribute with your "plug." A regular 2" x 3½" business card will do the trick. Often 1,000 copies from your local printer will cost you less than \$5.00. Be sure that each card tells the Who, When, What, Where, Why of the new beginner series. Then hand out copies to club members, use as stuffers in club newsletters, etc.

The Portland, Oregon, plan shown here is just one of many successful "double the dancer" programs conducted each year throughout the land. Make your double the dancer program fit your own area. EXCITER dances where newcomers are encouraged to come for an evening of dancing fun prove successful in some localities. Every square dancer becomes a recruiting officer for beginner clubs. Remember: TAKE A BEGINNER TO A NEW CLASS THIS FALL, DON'T JUST SEND HIM.

pleased to find beginning classes for their age level listed on the sheets of information being given out.

The celebration received good publicity. The Mayor of the city of Portland signed a proclamation naming this Square Dance Week. The metropolitan newspapers blanket the state and the committee received interested comments from square dancers throughout that area who saw some of the 48 column inches of publicity and the TV programs or heard the radio announcements. The TV and newspaper photographers had a field day when in the absence of His Honor, the City Commissioner who was Acting Mayor was drawn into a square called by the General Chairman who visited City Hall with some of his club members. In addition 26¾ column inches appeared in neighborhood publications.

Tags mentioning the Week, the place, date and time were worn by the individuals involved. Bumper stickers were sold to all Area dancers and posters were placed in store windows in the three places where dances were held. Flyers advertising the Week were sent to all member-clubs of the Portland Area Council, the organization which underwrote all expenses incurred. Certificates for the free lessons began to come in during the next week or two as classes began.

Perhaps other localities will find in this some suggestions that can be tailored to fit their own situations. Square dancers in Portland are not resting on their laurels—or off them, either. They have their heads together determined that Square Dance Week, 1965, will be better than ever.

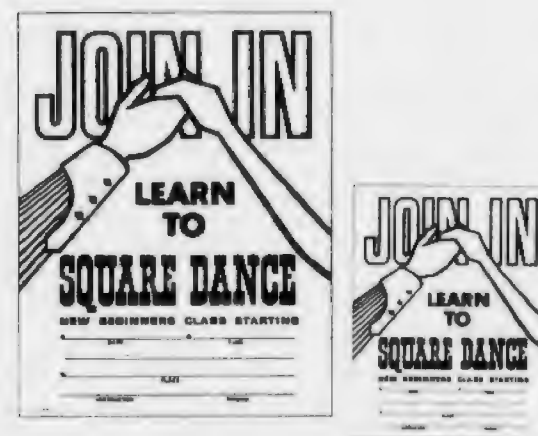
AMMUNITION

This month we start a five-issue series dedicated to you and to what you may be doing to bring a troop of new dancers into the picture this year.



The new 2-color Beginner Poster

We started things off last month with a new poster. On these pages we present a few ideas you might like to adapt to your recruiting program. Next month Sets in Order will talk about preparations for the class, developing attitudes and the part the club and the association can take in helping the caller and the teacher in making the class successful.



The attractive Black and White poster and post card

Then starting with the October issue, we're going to spend space each month talking to brand new dancers. There will be several months of interest-packed articles aimed at helping to excite the newcomer in the values and joys that are found in this square dancing world of ours. Don't miss an issue.

THANKSGIVING NOTE

● Too early in August to think about Thanksgiving? Of course not. Square dancers are the type people who are thankful all year that they have found this wonderful recreation. And they are invited to express their gratitude to individuals in the pages of Sets in Order for November, 1965. Most of us know special people who have been instrumental in helping us to have the most fun in square dancing. Sets in Order is happy to offer a spot where they may be thanked. Just follow this 4-line form for the message, please:

Thanks to our caller and taw (or instructor or friend)
Pat and Ruth Smith
 From Merry Old Squares
 Highlands, Mo.

The messages must be in the Sets in Order office by September 20, 1965, in order to be assured of their place in the magazine. A post card will do just fine.

THE DANCER'S WALKTHRU

Sets in Order

IDEA DEPARTMENT

ONE AREA FINDS A SOLUTION TO DROPOUTS

LAST YEAR the Boulder Area Square Dance Council, Boulder, Colorado, decided to investigate the problem of square dance dropouts and appointed a committee of representatives from 12 local clubs to see what might be done to alleviate the situation. As with other sections of the square dance world, the committee found the main reasons for people leaving the activity to be:

1. *The pattern of family life had changed; parents wanted to spend more time with growing children.*

2. *Illness.*

3. *Couples who could not dance every week got too far behind the new material.*

4. *Too much fast dancing for some; others were not interested in challenge dancing.*

5. *Older dancers wished to dance more leisurely but could find no club to meet their needs.*

6. *Work patterns changed for a period of time.*

7. *Some had too many activities and chose to drop square dancing.*

However it was also found that many dropouts hoped to square dance again, sometime. Most still had their clothing. All wondered where they could fit back into the activity.

A steering committee volunteered to see if an Intermediate Club, dancing to a limited number of basics, could be formed and could exist successfully. A caller was found who believed strongly in the need for this type of dancing. A central meeting location was secured; the Boulder Council agreed to finance the project if deficits were incurred.

Local clubs were contacted for lists of former square dancers, going back six years. From this information 106 couples were telephoned; the purpose of the new club and its methods of operation explained. Articles were written

for the local daily newspaper as well as for the Council's monthly magazine; active square dancers were urged to talk up the new experiment.

The first dance saw 3½ squares dancing; at the second dance 4½ squares showed up. By the fifth month, 8 squares of former square dancers were meeting bi-monthly—people who had been away from the hobby for 1 to 10 years.



Mavericks was selected as a club name indicating the group would go its own way and not necessarily run with the herd.

How has the club managed to grow? It works on the following principles:

1. *The same person calls for each dance. He uses only as many basics each evening as the entire floor can dance—not stand and watch. Sometimes he is able to use 20; other times he stops with 13. Mixers are used to get the folks acquainted.*

2. *Dancing is kept at an easy, comfortable level. Spectators are welcome. Beginners are urged to join a regular class. The club is primarily for former square dancers, although anyone enjoying this type of dancing is welcome.*

3. *Greeters stand at the door at the beginning and end of each dance.*

The WALKTHRU

4. First-timers to the club are given name tags on white paper; old-hands (a second night becomes an old-hand) are given blue name tags. After this a dancer may order a regular club badge if he wishes. The color identifies the first-timers and all are encouraged to make them feel welcome. They are invited into squares, put at the head of the refreshment line, etc.

5. Any first-timer who does not return is contacted by telephone or in person and invited back. Whether he comes or not, he will remember the friendliness of the club.

6. No business meetings are held on dance nights. A few announcements are made during rest periods; additional information is displayed on posters and placards around the hall.

7. Volunteers from the membership have enlarged the steering committee to handle telephoning, refreshments, finances, badges, greeters, etc.

8. Dancing is from 7:45 to 10:00 PM with refreshments served at the end. Dancers with tight schedules, baby sitters, and so on can leave before refreshments if they need to.

9. All dancers, guests and members help set up tables and chairs for refreshments thus creating a feeling of belonging.

10. There are no club dues. Dancers contribute at the door for each dance they attend. The club is solvent; Council financing has not been necessary.



Club caller, Ray Mulkin and his wife Bobbie (center of picture) stand with some of the Mavericks behind their club banner.

11. Dancers who must drop out temporarily for health, business or family reasons are welcomed back whenever they can make it with no embarrassment or lack of confidence.

12. The club has accepted the fact that it will remain at a certain level. For some it will be a feeder club as dancers wish to move on; for some it will be a refresher course; but for some it will always be "home" where they can find comfortable, easy dancing.

With 8 squares dancing, the Mavericks have returned 64 former square dancers to the activity. This number will probably increase as time goes on and folks once thought lost to the hobby have been re-discovered.

If dropouts are a problem for you, you may be interested in knowing more about this particular club. For additional information you may write to: Norbert Tabery, Chairman, Mavericks, 2965 - 17th Street, Boulder, Colo.

SALUTING THE POSITION OF COUNCIL REPRESENTATIVE

THE POSITION of Council Representative does not appear in all square dance club constitutions. It is limited to those clubs which are members of their local (or state-wide) council, association or organization. Representation in such organizations seems to be evenly divided across the United States as to whether a club shall be allowed one or two member couples.

As these representatives are actually the association itself - they vote and decide on officers, policies and events of the association - it is important to a club to have a representative who will have the necessary free time to attend the association meetings, generally once a month. For this reason, most clubs appoint

someone (or ask for volunteers) for this particular job rather than elect someone to fill the position.

The club Council Representative takes to the council meetings any questions or problems from his own group, and in turn reports back to the club all decisions, news, activities and events of the association. The Council Representatives generally attend club board meetings in order to be able to present their club wishes intelligently at the association get-togethers.

To be a vital and conscientious representative of a club, any Council Representative certainly should be an individual (or couple) who can speak well and present his suggestions coherently on the floor of a meeting.

It is always interesting and valuable to watch the formation of a new organization and to see how they meet and solve the needs of their own area. The Association Profile for this month does just that.

ASSOCIATION PROFILE #6

NAME: Idaho Federation of Square and Round Dance Clubs, Inc.

GEOGRAPHICAL AREA SERVED: State of Idaho

AGE OF GROUP: 1½ years


MEMBERSHIP: 48 clubs

WITH ONE YEAR of successful operation behind it, the Idaho Federation can now rightfully consider itself a going concern. The first year provided several avenues for progress: (1) almost every club in Idaho joined the Federation, including two groups across the borders into Oregon and Canada; (2) the first State Festival was successfully presented; (3) both callers and dancers have been actively involved in the Federation with all working together to strengthen square dancing in Idaho.

Those instrumental in getting the Federation on its feet, were wise in the planning stages to ask for help from people already experienced in this phase of square dancing. A knowledgeable couple from the State of Washington spent much time in Idaho with the organizers in helping them, and the Federation today considers this willing couple as its "Godparents."

The Idaho Federation divided the State into five geographical areas with an independent Area Council for each. Cooperating with the

Clubs seeking membership in the Idaho Federation are requested to fill in this application blank (right). When a club has been accepted into the State Federation, it is presented with this Membership Certificate (below).



Membership Cert

THE UNDERSIGNED CERTIFIES THAT IT

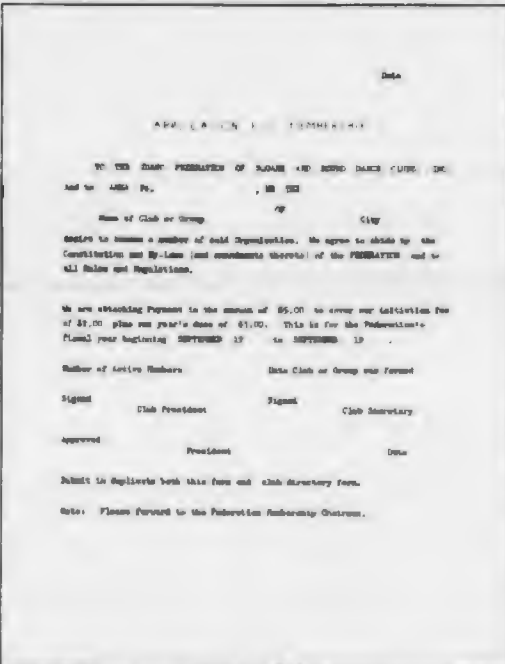
of Idaho

HAS MET THE REQUIREMENTS FOR MEMBERSHIP AND IS HEREBY DE

THE IDAHO STATE FEDERATIO

SQUARE AND ROUND DANCE CL

DATED THIS DAY OF 19



APPLICANT FORM

TO THE IDAHO FEDERATION OF SQUARE AND ROUND DANCE CLUBS, INC.

and to AREA NO. , SE 502

Name of Club or Group

Address to which a member of said organization, he agrees to abide by the Constitution and By-Laws (and amendments thereto) of the FEDERATION and to all Rules and Regulations.

We are enclosing Payment to the amount of \$5.00 to cover our initiation fee of \$3.00 plus our year's dues of \$2.00. This is for the Federation's fiscal year beginning SEPTEMBER 15 to SEPTEMBER 15.

Number of Active Members

State Club or Group and Contact

Signed Club President

Signed Club Secretary

Approved President

State

Submit to Registrar both this form and club directory form.

Date: Please forward to the Federation Headquarters Outroom.

The WALKTHRU

policies of the Federation, each area sets up its own activities, handles its own business, and so on. Each area council sends one Area Representative to serve on the State Executive Board. The Executive Board is then made up of its officers, the Area Representatives and the immediate Past President of the Federation.

The offices of the Federation include a President, 1st and 2nd Vice Presidents, Treasurer, Recording Secretary, Corresponding Secretary and Membership Chairman. Candidates for these offices are elected as follows: Each member club of the Federation submits the name of one of its members to its own Area Council. From all the names received, each Area Council submits four names (with no office specified) to the Federation Nominating Committee. From this list, the committee nominates two candidates for each office and these names are placed on a ballot which is mailed to each member club. Each club votes for the candidates on the ballot or it may propose an additional name. Should any new name receive a nomination from 10 member clubs, a new ballot is prepared and mailed out again.

Yearly Standing Committees appointed by the President include Publication, Budget & Planning, Research & Development and a Festival Board. The Festival Board consists of one committeeman from each area plus the 2nd Vice President who represents the State Federation. This Board accepts bids from various Council Areas for the State Festival and then decides upon its location. The second Idaho State Festival was held August 13, 14 and 15 at Coeur d'Alene.

Dues in the State Federation are \$3.00 each fiscal year, plus an initiation fee of \$2.00 for each new member club. These dues, plus the revenue from area dances and the yearly State Festival, support the Federation financially. The net profits (or losses) from a State Festival are shared equally by the State Federation and the hosting Council.

Except for special meetings, the State Executive Board meets three times a year, holding each Board meeting in a different location of the State to permit many square dancers to attend and see the Board in action. Realizing that the Federation in actuality IS the square dancers of the State, the Board hopes to ac-

The WALKTHRU

quaint as many as possible with its operation and thus encourage all to support and promote it.

With this end in mind, each meeting is well planned so that it can be conducted efficiently. All officers and delegates are informed in advance as to the Order of Business and to the proper procedure to follow during the meeting to keep it moving. Committees making reports at any meeting are notified ahead of time so that their reports will be ready for presentation when called upon. Committees are appointed prior to the meeting to investigate any new business of importance which might come up so that all such business can be presented to the Board with pertinent facts and recommendations. Anyone who has ever sat in on any type of business meeting can certainly appreciate the value of this forethought.

It is interesting to note that in its infancy period, the Idaho Federation of Square and Round Dance Clubs is a happy combination of callers and dancers. The State Executive Board is made up of an equal number of both. As the current President of the Federation says, "Since the callers and dancers are very necessary to each other, there is no reason that their problems shouldn't be mutual, and all share in their solution."

PARTY FUN

VACATION TIME

Here's a simple stunt which could be used as an ice-breaker or just a fun-to-do-between-tips skit. Send out the following request on your dance announcement cards or have a telephone committee get the news around: Ask each person (or couple) to bring with him to the next dance a picture (either a snapshot or magazine illustration), a souvenir or something typical of where he spent his vacation.

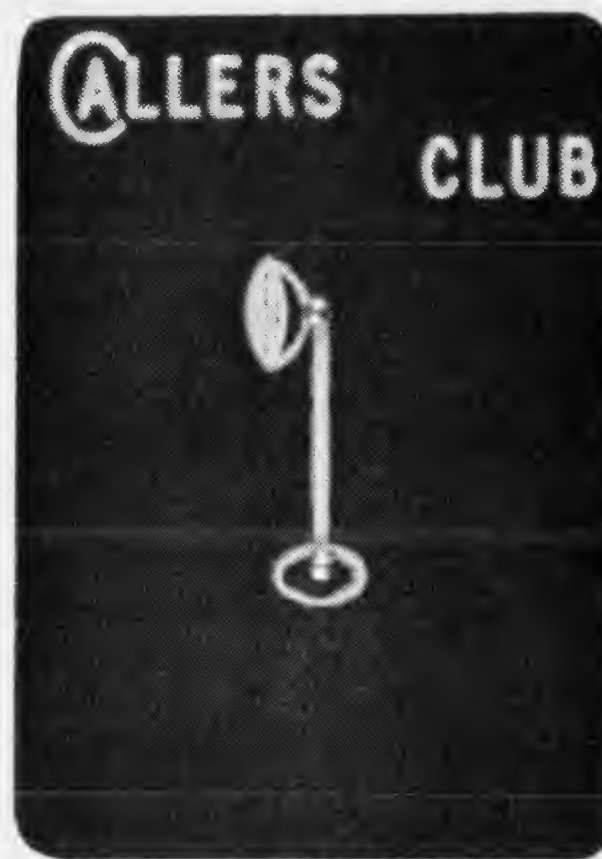
For example: Anyone visiting a national park would have no difficulty in finding a picture of some section of the park in any number of the national magazines. Someone visiting the World's Fair might use one of the variety of "giveaways" he collected there. Someone traveling to a foreign country might use an appropriate stamp or coin, or a tea bag could represent England, an empty snail shell for

France or some chopsticks for Hong Kong and so on. Even folks spending their vacation at home can be included. An empty seed package might show a person worked in the garden or a sun tan lotion label would indicate someone went to the beach.

Each person at the dance will wear his item sometime during the evening and the square dancer guessing the most correct places visited wins.

All you need supply are pencils, paper and perhaps a prize.

BADGE OF THE MONTH



This month we are pleased to present a badge which tells its story in a neat and most effective way. The privilege of wearing this badge is awarded to callers who are members of the Square Dance Callers Club of Great Britain. Meeting bi-monthly this group is hard at work to solidify, protect and improve the square dance activity in Britain.

Designed by one of its members, the Callers Club badge is three dimensional and features an outline of the British Isles with a microphone placed mid-center. The caller's name is inserted below the map. A slightly larger badge is made for a caller's wife with her name and the words Caller's Wife, or Taw, inserted in the proper place.

Recently a similar design was adopted for the cover of "Let's Square Dance," the British Square Dancers Association magazine.

GOOD SQUARE DANCE MANNERS CAN BE TAUGHT

By Vic Tolley — Redwood City, Calif.

(Reprinted by Special Permission from Notes of the Square Dance Callers Assn. of Northern California)

CONTRARY TO THAT ever popular saying that *square dancers are wonderful people*, there are those who are not so wonderful. There are some who are rude and inconsiderate and do not practice good manners on the square dance floor.

That old familiar cry we hear so often that we are "losing dancers because of so many new basics" may have some truth to it, but how many dancers are we losing because someone was ill-mannered on a square dance floor? How many dropouts from a beginners' class because someone was thoughtless and rude? I am afraid we are losing too many dancers *this way*.

I firmly believe good square dance manners can and *must* be taught to our beginners the minute they step into the world of square dancing. I believe the teaching of these manners is every bit as important as the teaching of basics and styling. What good is a dancer if he or she can dance with style and knows all the basics but is *rude* on the square dance floor?

You say, "How can we teach an adult good manners?" Let's take a typical beginners class of six squares or 48 people and see what we can do.

I like to use two methods in teaching my beginners good square dance manners. The number one method is using teamwork. The caller, his wife and the club members can all work together as a team in watching for trouble spots. These same people must set a *good example* at *all* times for the beginners to follow. Be sure that club members square up in the proper manner when dancing with beginners.

In a class of 48 people we are going to find two main types. One is the *forward type* that is the first to square up and is raring to go. Keep a wary eye open for this type. Then we have the *shy* "sit in the corner" type! They are the last ones to square up, hoping against hope they will not be needed in a square. They also have to be watched.

After the very first tip, when you have them bow to their partners and corners, also have them thank everyone in the square for dancing with them. Already you are off to a good start in teaching them square dance manners. Now for the teamwork between *caller* and *club*.

Have club members report any incident, however small, that they might see happen. Have them pick up any clues in conversation after the tip is over. The caller's wife can also help in this manner. If the caller is in the unfortunate position of teaching a class without any help of club members and wife, then he is going to have to be the "watchdog" and be careful to note anything that might happen in a square.

SPECIAL CARE NEEDED

In dealing with beginners we must be careful not to embarrass them. Perhaps in their eagerness to help or to show the caller that they know a particular basic they will unknowingly try to help someone and cause hurt feelings. When the caller has been told of such a situation or observes it, he can use the number two method or what I like to call the "I saw this happen" method.

During an intermission he tells the members of his class about an incident he saw happen at another class he attended as a guest. He explains in detail what he saw and how bad it looked, using the very incident that just happened that night. He should be clever enough to "cover up" and impress them.

Now he can go into the subject of *good square dance manners* and impress on his dancers the importance of having good manners in a square. From time to time he can use this method with success.

After all, we impress the importance of deodorants, breath sweeteners and the wearing of long-sleeved shirts. So, why not the teaching of good square dance manners? It might go a long way in saving some good dancers.

Like Cicero said: "O Tempora! O Mores." ("What times! What manners!")

THE ONE-NIGHT STAND

Authors Hayes
and Vi Herschler



By Hayes and Vi Herschler — Colmar, Pa.

IN VIEW OF THE very limited space devoted to the "one-night stand" in square dance magazines, it might be concluded that this type of program is insignificant in the whole square dance picture. We do not subscribe to such a conclusion. On the other hand, we believe that this part of the program is being neglected to the detriment of square dancing generally. A great many people are lost forever to club dancing because of poorly conducted one-night stands.

First impressions are of the utmost importance. The person exposed to square dancing for the first time who feels he has spent the night on drills and walk-thrus is frustrated and unhappy and not about to enroll in the next beginners class.

One reason for the minimum attention given to the one-night stand might be the feeling that some of us have that "anyone can call a one-night stand but only the good caller can conduct a club dance." Nothing could be more untrue. To analyze — if you are going to call a club dance you face a group of people all ready, willing and able to square dance. You don't have to "sell" square dancing or even teach anything; you just get up and call.

Now let us look at the one-night stand. Half the men were probably dragged there. They dare you to show them a good time. Whoever chose the place may have given little thought to the condition of the floor or the acoustics. You have to teach nearly everybody everything they are going to do all night. You always have a few self-appointed teachers who "help"; they attended a square dance once and know almost as much as the caller. Right in the middle of your well-planned program, the chairman interrupts to raffle off something, to allow a member's young son to play the accordion, etc. It

Editor's note. There are many different viewpoints on how to conduct a one night stand for non-dancers. This is one. In coming issues, we will present other ideas in hopes that some of these programs which have proved successful for others will be helpful to you.

takes a very good caller to surmount these obstacles and do an acceptable job of calling a square dance.

This brings up the question — how many one-night stand programs are well-conducted? We feel that more good callers should budget part of their time to the one-night stands to insure a reasonable percentage of good programming.

The aim of every one-night stand caller should be to make no enemies for square dancing, to make some friends and perhaps to leave with a few couples ready to sign up for someone's beginner class.

Over the seven years we have been doing one-night stands, we have spent as much time analyzing our one-nighters as our club dances. Our program has progressively changed. Now we emphasize 1) good music, 2) proper tempo, 3) proper timing and 4) few and simple figures. We use the same records as for the club dances. The non-dancer reacts more slowly than the experienced one, so he needs more "beats" of the music to "circle the hall." We slow down the music and do not crowd as many figures into 64 beats as we do for experienced dancers.

We find that the one-night stand dancer is happy to learn a few figures that he can master at once and then dance all evening. So we teach him everything he needs to know in the first two tips — how to hold hands, circle, march single file, promenade, swing and do-si-do, in that order in the first tip. In the second tip he learns two-lady chain, grand chain, go forward and back as couples and return to home position.

It does not get boring because we make each dance team seem different by changing 1) music, 2) tempo, 3) sequence of figures, and 4) the dynamics put into the calling. With our present system, we teach for 10 or 15 minutes then everyone relaxes, dances and has fun the rest of the evening.

The one-night stand caller should remember that he has been hired to M.C. an evening of *fun*. He must have the patience of Job; he must smile; he must never criticize, ridicule or embarrass.

With all the one-night stands we have done, as well as club calling and teaching beginners, we still learn something new at each dance. We do not think we have the answer to everything but we hope we may inspire some callers to give the field of one-night stands considerable thought.

BUSY ROUND DANCE TEACHER GARNERS NEW HONOR

Teacher
Grace Wolff
of Dayton



By Peg Tulipan — Dayton, Ohio

DANCERS ARE USUALLY so busy dancing that they don't take time to enter other fields and win acclaim. This, however, is not the case with our much-admired leader here in Dayton — Grace Wolff.

Recently the local chapter of the University of Dayton Alumni Assn. granted one of its three annual achievement and service awards to Grace. She was cited for the civic achievement award in recognition of her many years of service to charitable and civic agencies in the Dayton area thru her dancing and recreational programs.

The University of Dayton is a no-nonsense type school which concentrated on producing engineering types and good ball teams until relatively recently, when they added an Education Department. Naturally they attracted more women then but their decision to honor women with these three annual awards came as a surprise.

We who have been associated with Grace Wolff in any way during the past few years, know how richly this award was deserved and we certainly congratulate the UD Alumni Assn.

Committee responsible for making this choice on their perspicacity.

Grace received her baccalaureate degree from the University in 1941 and her master's degree in 1949. She is presently taking additional work as a Home Economics Major as she feels the urge to keep abreast of developments and techniques in modern education.

Besides her work in dancing with the Miami Valley Dancers' Assn. and with other recreational programs, Grace has a full-time job as the wife of William Wolff, a leading attorney in Dayton. A highly regarded person, Bill is active in professional and social circles of the area. Further, the Wolffs are the parents of three. Sue, the eldest, teaches art in Washington, D.C., Bill, Jr. spent his junior year abroad in Germany and Switzerland and graduated from Georgetown last year. Mary graduated from high school in 1964 and will be in second year college this fall.

The family reflects intelligent, tactful upbringing and considering the many-faceted life of Grace Wolff and the fact that she does everything well, shows what an outstanding individual she is — and a fine representative of our square and round dancing world.

LA CROSSE SPRING FLING PROMOTION GIMMICKS

There are many interesting and unusual ways to get the publicity point across for a square dance "big affair." Considerable imagination, "know-how" for making contacts, etc., all play a part in getting the information out that will get the people in. The dancers in La Crosse, Wisconsin, where the Spring Fling and Oktoberfest are the big yearly square dance events, have established a pattern of promotion that has served them very well.

A variety of publicity angles was used on
(please turn to page 44)

Full color
eyecatcher
hails big
square dance
event.





STYLE SERIES:

LADIES CHAIN THRU THE STAR

ANOTHER NEW BASIC—well, not exactly. This one was an invention by a fellow named Barry Binns (wonder where he is now?) about fifteen years ago. An interesting pattern, it seems to fit into the family of the old dip 'n dive and three ladies chain. Only, in this one, everybody works and if done correctly, it has a nice gentle flowing motion.

The principle is to set up a type of revolving door operation using two men starring by the left in the center of the set. The four ladies weave across the set thru the star to the opposite side and back thru the star to home position once again. That's the gist of it.

In the operation, however, you'll find a couple of gimmicks. For the ladies, who incidentally do most of the work in this pattern, there are some

definite traffic patterns to follow. For the men, you somehow manage to stay out of the way and keep moving.

From a square (1) the head couples start the dance with a right hand star (2), turning it a little more than half way, they reverse to a left hand star (3) and retrace their steps until lady #1 is facing lady #2 and lady #3 is facing lady #4.

At this point, these facing ladies ostensibly start a regular two lady chain (4). Ladies #1 and #3 coming out of the star have it reasonably simple. They just give a right to the lady coming into the square, pull by, give a left to the man on the outside and are courtesy turned (5).

While all of this is happening, men 1 and 3 in their left hand star continue to move steadily (almost fast). Ladies 2 and 4 coming into the center allow one man to move by (this is important), then join the star. Note that they have not taken the place of the lady they chained with but have taken the place behind





the man who was formerly behind the lady they chain with. (Now, tell me, is that perfectly clear?)

Original ladies 2 and 4, having joined the star in this way, travel with it across the set and are now ready to chain out with the ladies in the side position (6). They simply give a right to the lady and a left to the man on the outside who courtesy turns them (7). The side ladies are at this point across from their original starting position and the head ladies *having allowed one man to move by*, have joined the star to move across to the other side.

When they reach this opposite side they chain out as they did before (8), are courtesy turned (9) while the original side ladies, allowing one man to move by, join the star and travel in it across the set where they once again chain out (10) to their home position. The head ladies again having let one man go by, join the left hand star (11) and are in correct order.

One of many endings for this might be for the heads starring in the center to switch to a right hand star (12) and move to a left allemande.

As for a call to this figure, we've heard several, but like teacup chain, we usually just prompt it a little in the beginning and then simply use patter as the movement progresses. The original call taken from a 1950 issue of *Sets in Order* went something like this.

**First and third balance and swing
Into the center and back to the ring
The center again with a right hand star
Back by the left but not too far
Chain those ladies thru the star
It's turning around as seen afar
Turn around and go back thru
You're heading home like you always do
The ladies thru that star have flown
Keep on chaining until you're home
Circle four and around you go
Break that ring with a do si do**



REMINISCENCES OF SQUARE DANCING AND ITS MUSIC

By Kim Kimlel — Sebastopol, Calif.

BORN IN CENTRAL ILLINOIS, I started square dancing in the first decade of the present century. When not square dancing I was playing fiddle for square dancing so dancing and the music for it is all mixed up in my remembrances of our hobby.

I was a note player rather than an ear player. However, the time was a period when all the religious organizations, particularly the Protestant denominations, were bitterly opposed to all kinds of dancing and the more respectable folks simply didn't dance. I remember once hearing a Methodist preacher say that the devil resided in the violin because it was used to furnish music for square dancers.

In my own life there followed a period during which I was busy acquiring a formal education, getting married and altogether trying to make a living. We never, however, neglected the violin.

Then, about 1942, Mrs. Kimlel and I, having discharged our obligations to the rest of the family, started with some beginners groups to learn folk dancing which included some square dancing. Again I got to fiddling for squares, finally joining the Musicians Union and playing for square dancing in all seriousness. I do have the honor of having played the violin for the first all square dance festival ever held in the San Francisco area. I remember that the party was promoted by Jack McKay, Bill Castner and others. When not playing for squares I was learning to call.

As for the playing a new factor now entered the picture which had a profound influence on the character of music for square dances. That

Caller Kim Kimlel and his taw of Sebastopol, Calif., display a "Good Luck" cake presented by their square dance friends.



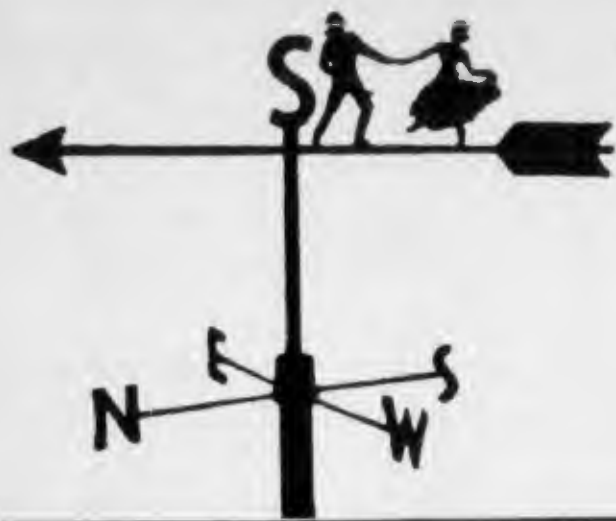
was the popularity of singing calls. The tunes used for singing calls usually varied somewhat from the more conventional musical arrangement for the tune and, since the caller learned the singing call from the record, fiddlers like myself had difficulty in playing the music as the caller wanted it.

Various devices were tried to harmonize the live music with the way the caller wanted it, resulting in the abandonment of live music for the singing calls and then for the whole program. It wasn't the dancers who caused this but the difficulty of adjustment between callers' needs and availability of live musicians. Accordingly the world of square dancers is presently being denied the added pleasure of having live music with their dancing.

For more than 20 years now I have been teaching and calling squares to small groups and we have traveled much, to Washington, D.C., Florida, the Klamath River Country in California, Texas, etc., and for the past several years I have taught and called to a group of senior citizens in Yuma, Ariz. In addition I have been teaching round dancing.

It is my great regret that the square dance musical artists of a past generation are no longer prominent on the square dance scene. I realize that there are areas where live music is still used but to me something is nostalgically missing because it isn't used to a greater extent.

In closing, I may say that I am probably the oldest square dance teacher and caller extant in the west and square dancing means a lot to my wife and myself.



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Idaho

The 2nd Annual Idaho State Square Dance Festival, sponsored by the Idaho Federation, will flower from August 13-15 at North Idaho Junior College, Coeur d'Alene. Besides much square dancing with special programs for teenagers, there will be a lake cruise aboard the Davy Crockett; a Beach Party; a Chuck Wagon Breakfast; Panels, Workshops; a Street Parade; and a Variety Show. Doesn't seem like folks could ask for much more in one weekend. Write Elvina Doyle, Route #1, Box 307, Coeur d'Alene.

Utah

The Dancin' Dinahs of Vernal hold Saturday night dances at the local National Guard Armory. Callers are Gib Brown and Wayne Sweet and the welcome mat is always out. Vernal is located on Highway 40 so a special invitation is issued to cross-country square dancers who might be visiting the nearby Dinosaur National Monument.

Vermont

Green Mountain Squares would enjoy having visitors join them at their club dances. They square up thruout the summer on 1st and 3rd Fridays at the Community Center, Main Street, Brattleboro, Vt.

—Ruth Petrin

Washington, D.C. Area

There is a goodly supply of square dance activity in the environs of Washington during the summer months. Jim Copeland and Howie Shirley call on Mondays at the Service Club, Fort Myers, Arlington, Va. Copeland and Tom Craddock hold forth on 2nd and 4th Wednesdays at the Jackson Elementary School, Arlington. J. B. Stars meet 2nd and 4th Thursdays at the Masonic Lodge, Annandale, Va. Jim Schnabel calls for the Capitol Fleet Club on August 3, 17 and 31 in Alexandria, Va. Rappahannock Twirlers meet Aug. 7 and 21 at the

Pictured here are callers Bill Castner, Joel Pepper, Bob Page, Chic Burgess and Bob Tripp, who donated their services to a benefit dance for Dick and Lois Stone, dancers in California's Bay Area, who were injured in an auto accident. More than \$900.00 was raised for the stricken family.

Holiday Inn, Fredericksburg. Visitors are welcome at all of these dances.

New Jersey

Mac McGuire is teaching a beginner class at McGuire (no relation) AFB and calling for the Rovin' Twirlers at Fort Dix. The two bases are adjacent to each other which gives good possibilities for a continuous program of square dancing. The "hard core" of Rovin' Twirlers is composed of ex-overseas dancers from Germany, Japan, Paris, etc.

New officers of the Northern New Jersey Square Dancers Assn. are Gene Lucarini, President; Jack DeCoste and Max Brueche, Vice-Presidents; Wally Trescott, Treasurer, and Don Flash, Secretary. The association sponsored summer dancing with the following dates this month: Aug. 11, Caller Harold Holmes; Aug. 25, Caller Bob Kellogg, both at Garden State Plaza. Sept. 1 dancing will be at Edison Lanes with Al Aderente.

—Peg Tirrell

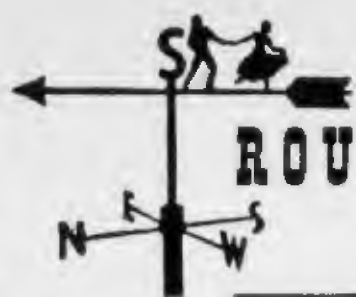
Ontario, Canada

Joe Reilly and Don Duffin will be calling for the Labor Day Weekend of square dancing at the Empress Hotel, Peterborough, Ont., Canada. For details write Dorian Duffin, 130 Thorncliff Rd., Kenmore, N.Y. 14223.

Minnesota

There is dancing every Monday and Thursday night at The Boyd Nest, Boyd Lodge, Crosslake. Scavenger Squares (beginner square





ROUND THE OUTSIDE RING

dancers) meet on Mondays; the Boyd Nest Rounds and Squares (intermediate level dancing with some workshopping) on Thursdays. Visitors may telephone Ideal Corners 543-4125, area 219.

Ohio

On June 27 dancers from all over the mid-west were scheduled to gather at Cedar Point, Sandusky, for the 4th Annual Cedar Point Square Dance Convention. Two spacious halls accommodate the dancers and at the mike were Dave Taylor, Dub Perry, Jack May, Pete Peters, Dean Oreyer, Doug McKinnon, Katy Mackenzie and Glenn LeFever, with Jack and Na Stapleton handling the rounds. —Jo Peters

Hawaii

Square dancers in Honolulu are looking forward to their Second Aloha State Square Dance Convention to be held October 8, 9 and 10. Facilities for dancing will be in the new Honolulu International Center and the Princess Kaiulani Hotel. An interesting sidelight of the Convention is the colorful badge patterned after the Hawaiian Coat of Arms and gaily printed in yellow, blue, red and white. If the tropic shores beckon to you, write Golda & Bob Morrison, 511 Ilimano St., Kailua, Oahu, Hawaii, for more information.



California

Dias de Danzas, the Institute scheduled in Santa Barbara for Aug. 6-8, has been changed to the weekend of Sept. 17-19. Bruce Johnson and Lee Helsel are in charge.

The Central Coast Square Dancers and Callers Associations have joined to sponsor the Second Annual "Square Affair" at the Veterans Memorial Bldg. in San Luis Obispo on September 4-5, Labor Day weekend. There will be after parties, panels, square and round dance workshops, 15 hours of programmed dancing. For information write Wes Brooks, 1416 Vine St., Paso Robles.

A new beginners adult square dance class started on May 12 at Pico Park in Pico Rivera, sponsored by the City Recreation Departments. The 10-week class followed a recently adapted standard curriculum of instruction for beginning and refresher square dance classes, with Dave Haskell as instructor.—William S. Pacifico

The A-Square-D Iron Horse Special left Los Angeles on June 4 to toot to Las Vegas. Box lunches were provided en route and the three cars-full of dancers were met at the destination by buses which whisked them to the Stardust Hotel. The return trip, again by train, was made on Sunday. Dancing on Saturday began at 10 A.M. with workshops, followed by round dancing, impromptu squares, the Grand March at 7:45 and programmed square dancing until 11 P.M. when those who were able attended the afterparty, the show at the Stardust, Lido de Paris. —Cliff Koch

Massachusetts

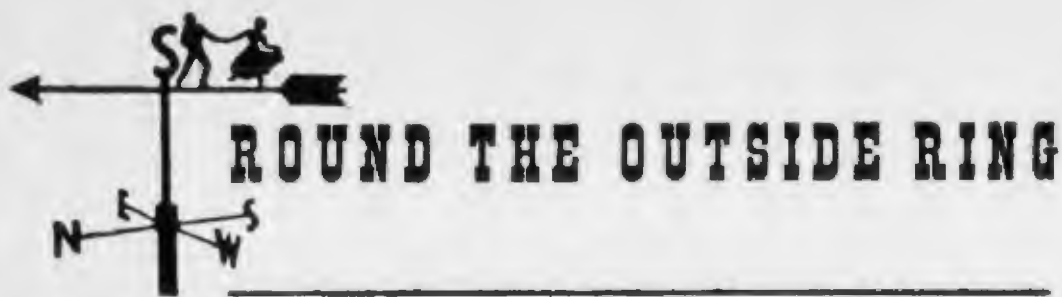
Pioneer Valley Square Dance Club meets at Stanley Park, Granville Rd., Westfield, every 1st, 3rd and 5th Saturday thru August 21. There are picnic facilities and a dance—rain or shine. Guests may contact Filo, Tel: 568-5509.

New York

Fifty couples from the Harris Squares and Twirlaways, both from Buffalo, motored 200 miles to Utica to attend the 3rd Annual Mohawk Valley Square Dance Festival on April 24. Approximately 1000 danced to the calling of Curley Custer, Geo. Jabbusch, Dick Jones and Art Harris. Rounds were taught by Tom and Betty Jane Johnston. —Karl T. Graf

Texas

The Southwest Area Square Dancers Assn. sponsored a dance in El Paso on June 21,



called by Chuck Raley of California. Dancing continues thruout the summer in El Paso and guests are welcome at all clubs.

—Woody Woodward

Arizona

The 16th Mile High Festival was held at the Prescott Junior High Gym on June 11-12. Saturday began with a "Coffee and Donut Dance" followed by workshops and the big dance at night plus an after party.

—Joe Hartman

May 28-29 were the dates of the 18th Annual Valley of the Sun Square Dance Festival at Del Webb Townhouse in Phoenix.

Mississippi

The Magnolia State Jamboree is planned for October 1-2 at the King Edward Hotel in Jackson. Don Franklin from Denver and Selmer Holland from New Mexico will be the featured callers. All activities will take place under one roof. For further word, write Chester Null, 2641 Brookwood Dr., Jackson, Miss.

Louisiana

On April 25 the New Orleans Round Dance Teachers had their 2nd Annual Festival in the Palomino Room at Bar-None Ranch with Manning and Nita Smith. There were afternoon and evening events and box lunches available for eating in between. Some 270 round dancers attended the festival, including several couples from out-of-town.

—Opal Goodman

West Virginia

"Bldg. X," south of Ravenswood on Route 2, will be the site of the guest caller dance sponsored by Kera Dudes 'n' Dolls on September 6, in the afternoon. Selmer Hovland will do the calling honors.

On November 26-28 will be the "Big R" Square Dance Round-Up of the Dudes 'n' Dolls and the Cross Trailers of Ripley. It will be held at the State FHA Camp at Cedar Lakes near Ripley, off Route 21. West Virginia callers will be on the program and more details will be available at a later date.

Washington

Juanita Pairs and Squares meets 1st and 3rd Saturdays at the Juanita Improvement Club on the Kirkland-Bothell Highway in Kirkland.



Caller Osa Mathews and her husband Clif of Palm Springs, arrive by Aerial Tramway to call a dance high in the San Jacinto Mountains of California. The cab of the tramway can be seen in the background.

The caller is Ken Hartinger; a "finger potluck" is offered and visitors are invited to call EM 36562, Seattle, for more information.

Hagens Square Dance Barn in Renton presents quite a smorgasbord of dancing. On Thursdays Charlotte and Gene Dana teach round dancing; Fridays and Saturdays are usually busy with special dances. Call Alpine 59211, Renton, for the latest.

Colorado

Larry Wylie from Pasadena, Texas, will call at Central City every Saturday during August. Visitors to this interesting spot are welcome to come in and dance.

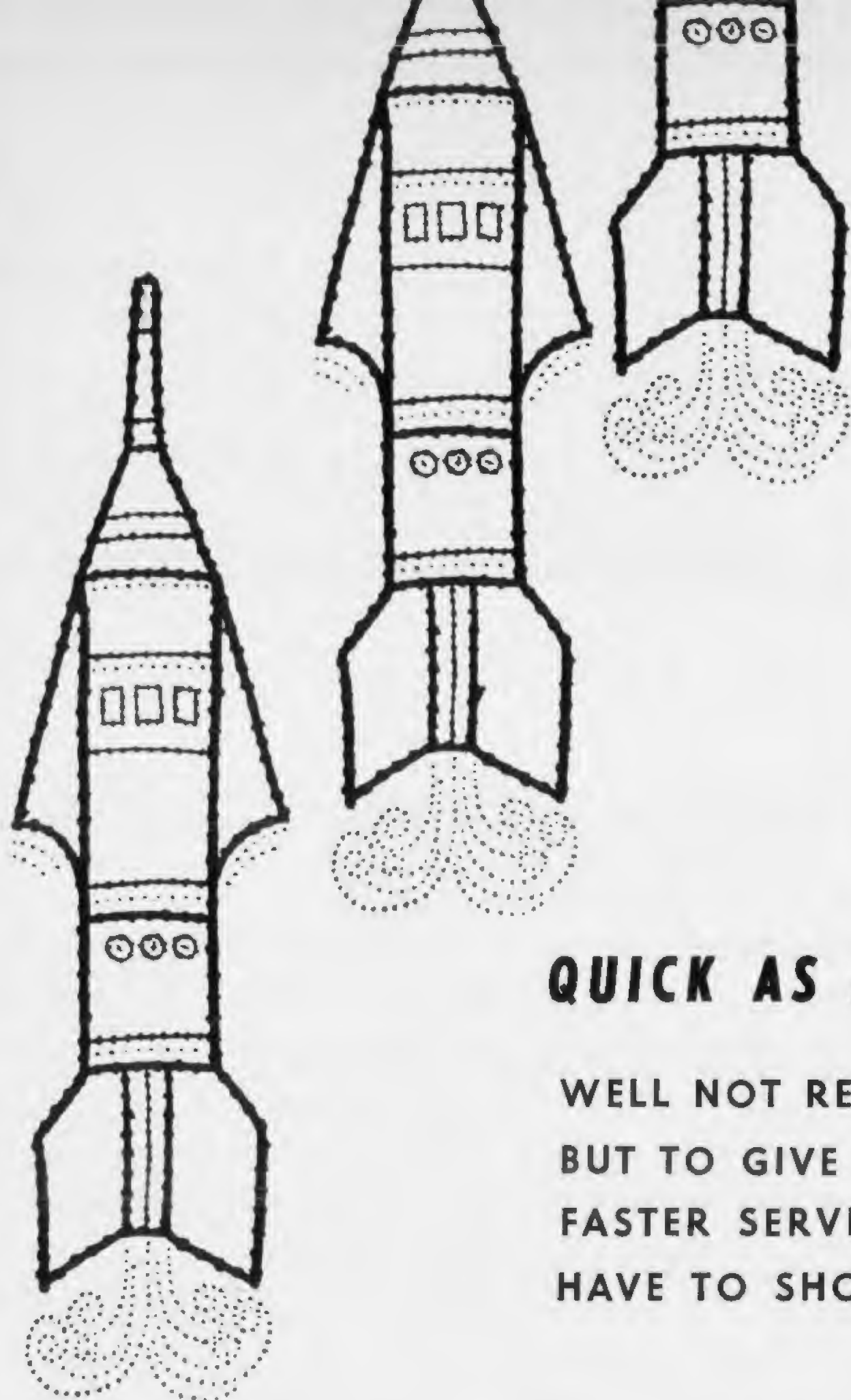
The 3rd Annual Reunion of Overseas Dancers will be on August 12-14 at London, Ontario, Canada, in the Holiday Inn. Interested parties — and this could include anyone who has ever square danced overseas — may write Dave Fike, PO Box 4234, Colorado Springs, Colo.

Iowa

The week of July 25 was proclaimed as City Square Dance Week by the Mayor of Fort Madison, Iowa. A free street dance was planned for July 30, with Ken Anderson as M.C.

British Columbia, Canada

The 3rd Annual Burnaby Mountain Open-Air Square Dance — a *free* one — will be held on August 17 at Burnaby Mountain just outside the town of Burnaby, B.C., Canada. The location is a scenic park area from which the surrounding country can be viewed. The dance is sponsored by the Lochdale Square Dance Club with Vic Harris calling. Guests are welcome. You'll have a ball!



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WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August 1965

FEW MOVEMENTS allow the dancers a better opportunity to actually "dance forward and back" to the beat of the music than in the balance used in an Alamo style. A slight two step forward and back with hands held up allows the arms to serve as springs from which the dancer gets an added thrust in his backward movement. This month George Elliott uses the Alamo style as the theme for his special workshop.

Allemande left in the Alamo style
A right to your own and you balance awhile
You balance in and you balance out
Swing with the right turn half about
Go in and out, not too far
Swing by the left to an allemande thar
Boys back up in a right hand star
Shoot that star with a full turn around
Four gents star right go cross the town
With the opposite lady a left allemande

Allemande left to an Alamo thar
Go right and left and form that star
Boys back up, not too far
Shoot that star and don't let go
A right to the next for an Alamo
Go in and out but not too far
Swing by the right to a wrong way thar
Girls back up in a left hand star
Shoot that star and don't let go
With the right hand lady an Alamo
Balance out and balance in
Swing by the left to an allemande thar
Boys back up in a right hand star
Shoot that star and don't let go
A right to the next and balance so
Go in and out then shoot that star
Girls go in a wrong way thar
Girls back up not too far
Now box the gnat, go right and left grand

Allemande left and an allemande thar
Go right and left and you form that star
Back up boys, not too far
Shoot that star to an Alamo
With the right hand lady you balance so
Balance in and balance out
Swing by the right turn half about
Balance out and balance in
Swing by the left, a right to the next girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Hub fly out and the rim go in
Go all the way round
Catch her by the right, go right and left grand

Allemande left in the Alamo style
A right to your partner and balance awhile
Rock up and back the usual way
With the right hand lady a half sashay
Another Alamo
Balance forward and balance back
Swing by the left half about
Balance in and balance out
With the right hand lady a half sashay
To a left allemande

Allemande left in the Alamo style
A right to your own and you balance awhile
You balance in and you balance out
Swing with the right hand half about
Balance near and balance far
Swing with the right to a wrong way thar
Boys back up a left hand star
Shoot the star half way round
Allemande left when you come down
Go right and left to an Alamo style
A right to the next and you balance awhile
Balance in and balance out
Swing by the right hand half about
You balance near and balance far
Swing by the right to a wrong way thar
Boys back up a left hand star
Shoot that star just half way round
And allemande left when you come down
Go right and left to an allemande thar
Boys back up a right hand star
Shoot that star to the right hand girl
And promenade eight go round the world

Forward eight and back like that
Four ladies chain the inside track
Turn the girl to an eight hand ring
And circle left with the dear little thing
Allemande left in the Alamo style
A right to your partner and balance awhile
Balance in and balance out
Box the flea, four ladies chain
You turn this girl and roll away
And circle left
Allemande left in the Alamo style
A right to your partner and balance awhile
Forward up and back to the land
Walk right into a right and left grand

Allemande left and an allemande thar
Go right and left and form that star
Boys back up not too far
Shoot that star with a full turn around
And don't let go
A right to your corner for an Alamo
You balance out and balance in
Box the gnat turn half about
And balance in and balance out
Box the flea like a left allemande
Partner right, right and left grand

Allemande left in the Alamo style
 A right to your own and you balance awhile
 Go in and out
 Now box the gnat, turn half about
 And balance out and in
 Now box the gnat again
 Find old corner, a left allemande
 Partner right, right and left grand

Ladies to the center and back to the bar
 Gents to the center a right hand star
 Go all the way round to the corner doe
 Catch her by the left for an Alamo
 A right to your own and you balance so
 Rock in and out don't just stand
 Walk right into a right and left grand

Allemande left and a right to your own
 A full turn around the gal at home
 Gents star left three-quarters round
 Corners right when you come down
 Back to your own an allemande thar
 Boys back up a right hand star
 Shoot that star to an Alamo
 A right to the next and you balance so
 A left hand swing, girls stay there
 Gents star right in the middle of the square
 Your original corner a left allemande
 Partners all a right and left grand

One and three go forward and back
 Same four swing thru two by two
 To a star thru
 Circle four with the outside two
 Head gents break and make that line
 Forward eight and back in time
 Forward eight and pass thru and turn back
 And pass back
 Men turn back for an Alamo
 Balance forward and back
 A right hand swing a full turn around
 Allemande left when you come down

JOHN'S SWING THRU #2

By John Hall, Fresno, California

Four ladies chain across the way
 Sides only half sashay
 Heads half square thru
 Do sa do the outside two
 An ocean wave balance to and fro
 Swing thru don't be slow
 Rock it back and pass thru
 Girls square thru three-quarters
 Tap him on the shoulder
 Left allemande

CIRCLE HALF AND A QUARTER MORE

By Phil Eisner, Los Angeles, California

Head ladies chain across the floor
 Heads to the middle and back once more
 Circle half and a quarter more
 Pass thru, split two to a line of four
 Forward eight, back you reel
 Pass thru and wheel and deal
 Center four star thru, frontier whirl
 Circle half and a quarter more
 Same four do a U turn back
 Swing and promenade

SWING STAR THRU DRILLS

Bruce Elm of Provo, Utah submitted the following figures using a swing star thru from a thar star. In dancing this particular movement, from a wrong way thar star the gents release the star and turn the lady on their right arm one-half turn. The ladies then star left across the set to the opposite gent and star thru. Bruce explains that the movement is a little smoother if the ladies break the left hand star just slightly before reaching the opposite gent.

ELMSTAR

Allemande left the corner girl
 Turn partner right for a wrong way thar
 Back up boys in a wrong way thar
 Throw in the clutch go twice around
 Skip your own and take the next when she comes down
 Just box the gnat then pull her by
 Allemande left new corner girl
 Turn partner right for a wrong way thar
 Back up boys in a left hand star
 Swing star thru
 Turn the girls by the left
 Join your hands and circle left
 Circle left now hear me say
 Head two couples half sashay
 Circle left go round that way
 All four ladies (or gents) go forward and back
 Forward again and left square thru
 Four hands round, find that handsome corner man
 Left allemande

LITTLE STAR

Heads square thru four hands around
 Turn corner by the right for a wrong way thar
 Back up boys in a left hand star
 Swing star thru
 Allemande left new corner girl
 Come back one and swing and whirl
 Then take your maid and promenade
 Don't slow down, one and three
 Wheel around and star thru
 Right and left thru and turn your Sue
 Outside two you dive thru
 Pass thru and do sa do
 With the outside two, make an ocean wave
 Rock up and back, then change hands
 Left allemande

CORNER SEARCH

By Jim Lees, Nottingham, England

Four ladies chain three-quarters round
 Turn 'em boys as they come down
 Heads right and left thru across the way
 While two and four do a half sashay
 Heads pass thru, around just one
 Find the corner, left allemande

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

CROSSOVER LEAD-IN

By Ken Laidman, Powell River, B.C.

Heads lead right, circle four to a line
Forward eight and come on back
Pass thru across the track
Ends cross over, centers turn back
Forward eight and back you reel
Pass thru and wheel and deal
Inside four pass thru
Square thru three-quarters round
Inside two pass thru, centers in, centers fold
Half square thru to a line of four
Forward and back then wheel and deal
Inside four star thru, frontier whirl
Right and left thru
Turn those girls and chain 'em too
Join hands, circle left
Allemande left

EASY

ALLEMANDE TWO TIMES

By Harry Baker, Salt Lake City, Utah

Two and four right and left thru
Four ladies chain three-quarters do
One and three lead right and circle four to a line
Forward and back you reel, pass thru wheel and deal
Double pass thru, first couple left, next go right
Right and left thru with the first in sight
Pass thru, cross trail, allemande left come back one
Promenade home you're on the run
Then one and three cross trail
Around one to a line of four
Forward eight come on back
Cross trail thru, U turn back
Star thru, pass thru, left allemande

QUICKIE ALLEMANDES

By Gene Pearson, Groves, Texas

Side ladies chain across the ring
Heads square thru four hands around
Split the sides, make a line of four
Pass thru, wheel and deal
Allemande left
or
Side ladies chain across the ring
Heads square thru four hands
Split the outside pair, make a line of four
Box the gnat across the track
Pass thru, wheel and deal
Center four pass thru then star thru
Allemande left
or
Four ladies chain across the floor
Heads go right and left thru
Then square thru four hands is what you do
Right and left thru with the outside two
Allemande left
or
Heads go right and left thru
Then square thru four hands
Star thru, pass thru, bend the line
Go right and left thru then cross trail
Skip one girl, allemande left

PHEBO

By Harley Smith, San Dimas, California

Heads to the middle a half square thru
Box the gnat with the outside two
Dó sa do when you get thru
All the way around then swing thru
Roll it along then rock it too
Right and left thru when you get thru
Dive to the middle and do sa do
All the way around then swing thru
Roll it along now just like that
Rock it again then box the gnat
Square thru the other way back
Three-quarters round then box the flea
Change hands, go right and left grand

SINGING CALL*

TWO HOOTS

By "Wild Bill" Foross, Anaheim, California

Record: Hi-Hat 320, Flip instrumental with "Wild Bill" Foross

OPENER, MIDDLE BREAK and CLOSER

Walk all around the corner girl, see saw round your own
All four men star by the right once around you roam
Allemande left the corner girl, do sa do at home
Go all the way round, your corner swing, she ain't worth a
Two hoots and a holler, new corners allemande
Pass by one, swing the next, and promenade the land
Promenade go round the ring, walk 'em two by two
If she drinks and smokes and tells you jokes
She's not the girl for you
FIGURE ONE
(Twice with heads, twice with sides or alternate with Figure Two)
Head two couples cross trail thru, U turn back and then
Pass thru, separate, go round one my friend
Star thru, square thru, four hands around the square
Swing that corner waitin' there, she ain't worth a
Two hoots and a holler, new corners allemande
Grand old right and left, take each lady by the hand
Promenade, go round the ring, walk 'em two by two
If she stays out late on every date, she's not the girl for you
FIGURE TWO
Head two couples cross trail thru, U turn back and then
Pass thru, separate, go round one my friend
Star thru, make a right hand star, go full around the square
Swing that corner waitin' there, she ain't worth a
Two hoots and a holler, new corners allemande
Grand old right and left, take each lady by the hand
Promenade go around the ring, walk 'em two by two
If she likes to park when the night is dark, she's not the girl for you
TAG
But she's the girl for me

SWINGIN'

JAMBALAYA

By Pete and Ann Peterman, Fort Worth, Texas

Record: Hi-Hat 817

Position: Closed, M facing LOD for Intro — Diag Modified Banjo for Dance (See Note)

Footwork: Opposite, directions for M except as noted

Meas INTRODUCTION

1-4 Wait; Wait; Dip Back, —, Rec, —; Walk Fwd, —, 2, —;

In Closed pos wait 2 meas; Dip back twd RLOD on L, hold 1 ct, recover fwd on R, hold 1 ct; Walk fwd 2 slow steps LOD L,—,R,—;

DANCE

1-4 (Mod Bjo) Fwd, Lock, Fwd, Lock; (Bjo) Walk Fwd, —, 2, —; (Face) Side, Close, Side, Close; Side, Close, Cross (to Sidecar), —;

From Closed pos quickly blend to DIAG MODIFIED BANJO pos (see note) and travel LOD fwd on L, lock R behind L (W lock L in front of R), fwd L, lock R behind L; Turn to Banjo pos M facing LOD and walk fwd 2 slow steps L,—,R,—; Turn to face partner and step swd LOD on L, close R to L, swd L, close R to L; Step swd LOD on L, close R to L, XLIF of R (W XIB) to SIDECAR pos with M facing RLOD, hold 1 ct.

5-8 Walk, —, 2, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;

In Sidecar pos and starting M's R (W's L) walk RLOD 2 slow steps; Turn to face partner and step swd RLOD on R, close L to R, XRIF (W XIB) to BANJO pos M facing LOD; Blending to CLOSED pos do 2 R face turning two-steps twd LOD and end in CLOSED pos M facing LOD.

9-16 Repeat Action of Meas 1-8, checking on last ct in preparation for the dip on first step of next meas.

17-20 Dip Back, —, Recover, —; Fwd (W to Semi)) Two-Step; Dip Fwd, —, Recover, —; Turn Two-Step (to Sidecar);

In Closed pos facing LOD dip back RLOD on L, hold 1 ct, recover fwd on R, hold 1 ct; Starting M's L do 1 fwd two-step twd LOD (W turns to SEMI-CLOSED pos); Dip fwd on R, hold 1 ct, recover bwd on L, hold 1 ct; Traveling RLOD and starting with R ft M does a 1/2 R face turning two-step as W does a bwd two-step (starting with L) twd RLOD ending in SIDECAR pos with M on inside of circle and facing RLOD.

21-24 Dip Fwd, —, Recover, —; (Turn L) Two-Step (to Banjo); Fwd, —, (Turn 1/2 R to Closed) Side, —; Turn Two-Step;

In Sidecar pos dip fwd twd RLOD on L, hold 1 ct, recover on R, hold 1 ct; Both do L face turning two-steps LOD and end in BANJO pos with M facing LOD; In Banjo pos step fwd LOD on R, —, turn 1/2 R face and step swd twd wall in CLOSED pos on L, hold 1 ct; In Closed

pos and starting M's R continue R face turn with a two-step and end in CLOSED pos with M facing LOD.

25-28 Fwd Two-Step; Fwd Two-Step; L pivot (1/2), —, 2, —; Buzz (L), 2, 3, 4;

In Closed pos and starting M's L do 2 fwd two-steps LOD; Starting M's L do a 1/2 L face couple pivot in 2 slow steps ending in CLOSED pos with M facing RLOD; Buzz L face (1/2 turn) by bringing L ft back along side R, pivot on R while pushing with L and again take wgt on R at end of push, again bring L ft back along side R, pivot again on R while pushing with L and take wgt on R (end M facing LOD).

29-32 Dip Back, —, Recover, —; Walk Fwd, —, 2, —; (Hitch) Fwd, Close, Back, Close; Walk Fwd, —, 2, —;

In Closed pos M facing LOD dip bwd on L (RLOD), hold 1 ct, recover fwd on R, hold 1 ct; Starting M's L walk fwd 2 slow steps twd LOD; (Hitch) step fwd on L, close R to L, bwd on L, close R to L; Still in Closed pos and starting M's L walk fwd LOD 2 slow steps.

DANCE THRU THREE TIMES

Ending: Fwd Two-Step; Fwd Two-Step; (to Closed) Side, Close, Side, Close; (to Half Open) Step, Brush, Brush, Tap;

Blending to SEMI-CLOSED pos and starting M's L do 2 fwd two-steps LOD; Turn to face partner and step swd LOD on L, close R to L, swd L, close R to L; Turn to HALF OPEN (M's arm around W's waist and her L arm on his shoulder) M's L elbow (W's R) bent and forearms up step fwd on L, brush R ft fwd, brush R toe back across in front of L, tap R toe down to floor on outside of L ft (W tap L on outside of R) for ending.

NOTE: DIAG MODIFIED BANJO POS — Partners have R hips together but M faces slightly diag LOD and facing wall so that his L and W's R shoulders lead fwd as couple moves LOD. Some dancers call this "Contra Body Position."

GOTTA

DATE WITH AN ANGEL

By Irv and Betty Easterday, Boonsboro, Maryland

Record: Belco 213

Position: Closed, M facing LOD

Footwork: Opposite, directions for M except as noted

Meas INTRODUCTION

1-4 Wait; Wait; Rock Fwd, —, Recover, —; Rock Back, —, Recover, — (Tch L);

Wait 2 meas in Closed pos M facing LOD; Rock fwd L, —, recover on R, —; Rock back L, —, recover R, — (touch L toe beside R instep as music pauses, W touch R toe to L instep).

DANCE

1-4 Fwd Two-Step (W RF Twirl); Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;

(Please turn to page 35)

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FEB. 7-12, 1966



Sets in Order

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SQUARE DANCING

462 NORTH ROBERTSON BOULEVARD LOS ANGELES, CALIFORNIA 90048

For those whose hobby

The square dance club with its balance of round dances, square dances and all things that make square dancing fun is the hub of our contemporary square dance picture. Sets in Order has endeavored, through Asilomar, to personify the rich pleasures of this activity in reproducing an ideal club situation over a five-day period.

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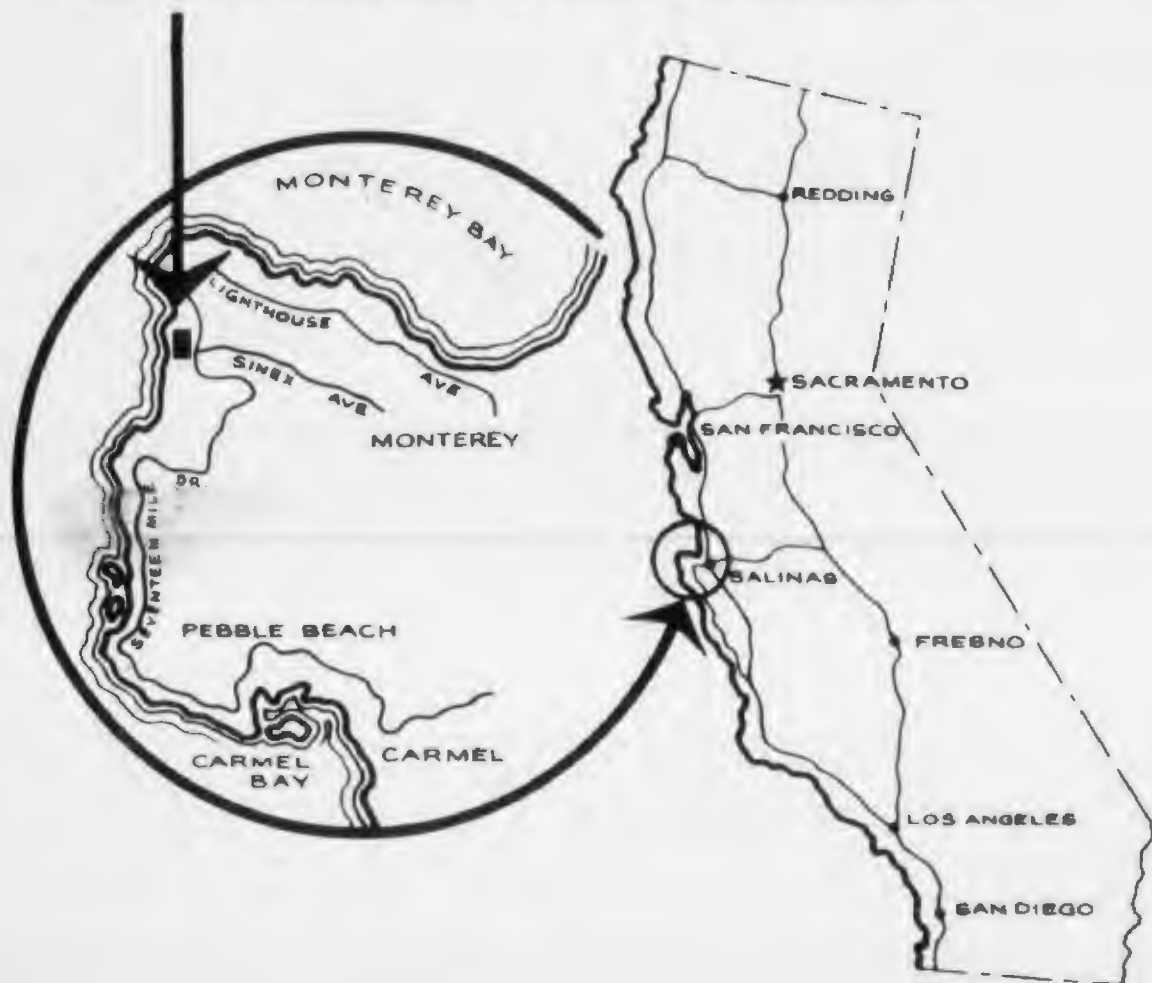
There are yak sessions, too, at Asilomar and for those who are interested in leadership, either at the caller-teacher level or from the dancer's viewpoint, you'll find it at Asilomar.

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THE STAFFULTY

MARSHALL and NEECA FLIPPO



(both sessions): "Not only one of the most enjoyable callers to dance to but one of the nicest fellows you'd ever want to meet!" This seems to be the general consensus of opinion concerning Marshall Flippo. Recording artist on Blue Star records, Marshall's square dance creations have provided pleasure to dancers all over the world and his personal appearance tours throughout the country have given a real "lift" to thousands of dancers.

FRANK and CAROLYN HAMILTON



(both sessions): This is the Hamiltons' 758th year at Asilomar, which is just our way of saying that the Hamiltons not only "belong" but are so much a part of Asilomar that they seem to be synonymous with it. Their feeling that squares and rounds belong together has worked in well with the general belief of Sets in Order, which is reflected here at Asilomar.

FRANK and BARBARA LANE



(regular weeklong session): Here for their third appearance at Asilomar, the Lanes bring with them one of the finest reputations for providing square dance pleasure. While they are in great demand at square dance vacations, institutes, round-ups and conventions, Frank and Barbara manage to keep a home program of square dance clubs and classes active in their home State of Kansas.

BOB and NITA PAGE



(weekend-only): Last in the list only because of alphabet, the Pages are first in the hearts of many who square dance throughout the United States and Canada. Bob, incidentally, is a part of the Sets in Order staff, workshopping the material each month that appears in the Workshop section of the publication.

BOB and BECKY OSGOOD



(both sessions): As editor of The Official Magazine of SQUARE DANCING and director of this vacation institute, Bob lends his tips on dance styling to Asilomar and both the Osgoods are very much in evidence during the week.

Your Accomodations and Meals at Asilomar

You just couldn't find a better setting for square dancing, anywhere. At Asilomar living, dining and dancing accommodations are near perfect. Several types of housing are available. The price of the living accommodations selected includes all meals, tuition and the multitude of extras featured at Sets in Order's Asilomar. One of the accommodations is Scripps, a rambling building which has a commodious living room with a rustic fireplace and comfortable furnishings. The rooms are designed to accommodate from one to three persons. Two rooms (in most cases) are connected by a bath which contains shower and toilet. Hot and cold running water is provided in each room.

Hill Top, Tide Inn, Surf and Sand and Sea Galaxy all have charming living rooms. The individual units contain bedrooms with private baths. Surf and Sand and the very modern Sea Galaxy are for couples only (two couples may room together at a slight saving but both applications must be submitted at the same time). In all of the above housing, fresh towels are supplied daily.

Now, speaking of dollars and cents

There is room for about 200 dancers on the grounds and it is American plan—three squares (meals, that is) per day. The difference in rate depends on the type of accommodation you desire. You should not have to spend another cent while you are on the grounds unless you want Cokes, candy, etc. A deposit of \$10.00 for each person is required with application. Accommodations are assigned on a *first come, first served basis*.

THE SQUARE DANCE VACATION

February 7-12, 1966

ACCOMMODATION: (per person)	Two or more (per person)	Single occupancy
SCRIPPS: 18 singles, 4 doubles, 8 twin-bed rooms, connecting toilet and shower. (Assigned mainly to single people.) . . .	\$88.00	\$98.00
HILL TOP: 5 twin, 9 three-bed rooms, 2 four-bed rooms. All with private baths.	88.00	98.00
TIDE INN: Some twin, mostly multiple-bed rooms. All with private baths.	88.00	98.00
SURF AND SAND: Twin-bed rooms. All with private baths. . .	103.00	None
SEA GALAXY: 24 twin-bed rooms for couples only. All with private baths.	103.00	None

For those who must for some reason stay off grounds, rates will be quoted on request. You will gain the most by staying on grounds.

THE SQUARE DANCE WEEKEND

February 4-6, 1966

ACCOMMODATION: (per person)	Two or more (per person)	Single occupancy
(Also, on a "first come, first served" basis.)		
Rates are all-inclusive.	\$35.00	\$39.00

Add \$8.00 per person for Surf and Sand or Sea Galaxy (no singles in this section).

Deposits are refundable up to January 4, 1966.

These rates now include the per capita bed tax imposed by the City of Pacific Grove.

The session starts at 3:00 p.m. (have your lunch elsewhere) on the first day, and ends at 1:00 p.m., after lunch, on the last day.

More applications are available for individuals or clubs.

Trailers may be parked but not lived in on the Asilomar grounds.

Indeed, we hope you'll be with us this winter at Sets in Order's Asilomar. Don't wait—if you feel that you may be able to make the session, send in your application form now and avoid being disappointed. We're looking forward to welcoming you at Asilomar. You'll have a ball!

Hey, count us in!

We'd like to make application for winter Asilomar. We're interested in weekend ☐
regular ☐

Name: _____, _____, _____
(his first) (her first) (last)

Address: _____, _____
(street and number) (city)

State: _____, _____
(Zip code)

Note: If you've attended Sets in Order at Asilomar in the past five years, please use the standard form that you will receive in the mail. The standard packet will be sent to everyone sending in this coupon.

SEND APPLICATIONS TO: **Sets in Order** 462 NORTH ROBERTSON BOULEVARD
LOS ANGELES, CALIFORNIA 90048

(Date With an Angel Cont'd.)

Starting in Closed pos M facing and progressing LOD twirl W RF under M's L and W's R hands as M does fwd two-step L,R,L to end in CLOSED pos M facing LOD; Begin M's R ft do one fwd two-step; Hitch fwd L, close R to L, back L, —; Back R, close L to R, fwd R, —;

5-8 **Reach, —, 2, 3; Reach, —, 2, 3; Rock Fwd, —, Recover, —; Rock Back, —, Recover, —;** Closed pos M facing LOD with long reaching step down LOD step L, hold 1 ct, step R, L; Long reaching step R, hold 1 ct, step L, R (meas 5 & 6 will progress LOD. Reach steps should be long, smooth gliding steps. Counts 3 & 4 of these meas should be short steps but continuing to progress LOD); Rock fwd L, —, recover R, —; Rock back L, —, recover R, —.

9-12 **Fwd Two-Step (W RF Twirl); Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;** Repeat action of meas 1-4.

13-16 **Reach, —, 2, 3; Reach, —, 2, 3; Rock Fwd, —, Recover, —; Rock Back, —, Recover, —;**

Repeat action of meas 5-8.

17-20 **Side, Close, Cross (to L Open), —; Side, Close, Cross (to Escort), —; Wheel, 2, 3, —; Wheel, 2, 3, —;**

In Closed pos M facing LOD step side L (twd COH), close R to L, cross L in front (W also XIF) to L OPEN pos M's L and W's R hands joined to face wall, —; Side R (twd wall), close L to R, cross R in front (W XIF also) to ESCORT pos facing COH, —; Wheel as a couple LF $\frac{1}{8}$ L,R,L, —; Wheel on around R,L,R to end M facing RLOD and W adjusting on last step of wheel to face LOD her R hand joined in M's L hand to repeat action of meas 17-20 in RLOD.

21-24 **Side, Close, Cross (to L Open), —; Side, Close, Cross, (to Escort) —; Wheel, 2, 3, —; Wheel, 2, 3, —;**

M facing RLOD and W facing LOD, M's L and W's R hands joined repeat action of meas 17-20 except on last step of wheel assume SEMI-CLOSED pos facing LOD.

25-28 **Walk, —, 2, —; Turn Two-Step; Turn Two-Step; Point Fwd, —, Point Back, —;** Walk fwd L, —, R (maneuver to CLOSED pos to start turning two-steps), —; Starting M's L do 2 RF turning two-steps progressing LOD and ending in CLOSED pos M facing LOD; Point fwd L (W point back R), —, point back L (W fwd R), —.

29-32 **Side, —, Behind, —; Turn, —, Side, —; Behind, —, Turn, —; Point Fwd, —, Point Back, —;**

Maneuver to step slightly diag twd LOD and COH side L, —, cross R behind (W XLIF) to slight SIDECAR, —; Turn LF as a couple taking wgt on L (W on R) to LOOSE CLOSED pos M facing COH, —, step side R twd LOD, —; Cross L behind (W XIF) to slight BANJO, —, turn RF $\frac{1}{2}$

taking wgt on R to CLOSED pos M facing LOD, —; Point fwd L (W back R), —, point back L (W fwd R), —.

DANCE THRU TWO TIMES

Ending: Rock Fwd, —, Recover, —; Rock Back, —, Recover, —; Walk, —, 2 (W Twirl), —; Apart, —, Point, —;

In Closed pos M facing LOD rock fwd L, —, recover R, —; Rock back L, —, recover R, —; M walk fwd L, —, R, — (W twirl RF, R,—,L,); Step apart on L, —, point R twd partner, —.

SMOOTH QUICKIE

SLY OLD TWO-STEP

By Norm and Louise Pewsey, Altadena, California
Record: Sets in Order 31.51

Position: Butterfly, M's back to COH for Intro; Open facing LOD for Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 **Wait; Wait; Twirl, —, 2, —; Walk, —, 2, —;** In Butterfly pos M's back to COH wait 2 meas: Drop M's R and W's L hands and as M walks 4 steps down LOD (L,R;L,R) W twirls RF in 2 steps (R,L) to OPEN pos; Then walks fwd 2 steps R,L.

PART A

1-4 **(Circle Away) Step, Close, Step, —; Step, Close, Step, —; Tog, —, 2, —; (Closed) Dip, —, Recover, —;**

In Open pos starting M's L and W's R ft do two two-steps turning away from each other in a circle to end facing but apart from partner: Return to each other with 2 slow walking steps to CLOSED pos M's back to COH; Dip bwd on L twd COH (W fwd on R), recover on R.

5-8 **(Scissors) Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;**

In Closed pos step to side on L, close R to L, cross L in front of R (W XIB); Step to side on R, close L to R, cross R in front of L (W XIB); Still in Closed pos do two turning two-steps to end in BUTTERFLY pos M's back to COH.

PART B

9-12 **Face, To, Face, —; Back, To, Back, —; Wrap, —, 2, —; Dip, —, Recover, —;**

Step L down LOD, close R to L, step to side on L pivoting to BACK-TO-BACK pos swinging trailing hands between partners; Step R down LOD, close L to R, step to side on R pivoting to face LOD in OPEN pos; Still holding M's R and W's L hands M walks fwd down LOD slow L,R as W makes a full LF turn traveling down LOD R,L to end in WRAP pos with M's R arm around W's waist and still holding her L hand and his L and her R hands joined in front; Dip fwd in LOD on L (W fwd on R), recover back on L.

13-16 **Step, Close, Step, —; Step, Close, Step, —; Unwrap, —, 2, —; Dip, —, Recover, —;** Still in Wrap pos do 2 fwd two-steps down LOD: Release M's L and W's R hands

and as M takes 2 slow walking steps down LOD L,R W Unwraps with a full RF turn in 2 steps R,L to end in OPEN pos facing LOD; Dip fwd on L (W fwd on R), recover on R.

BRIDGE

1-2 Twirl, —, 2, —; Walk, —, 2, —;
Repeat action of meas 3 and 4 in introduction.

Ending: Repeat the twirl as in meas 3 of the Introduction, Bow and Curtsy

Sequence: Intro, A, B, A, B, Bridge, A, B, A, B, Ending

NEED THIS

TURN AROUND MIXER

By Frank and Ruth Lanning, Topeka, Kansas

Record: Windsor 4705

Position: Open facing LOD

Footwork: Opposite, directions for M except as noted

Introduction: Wait 8 counts and get ready to "have at it!"

Meas

1-4 Walk Fwd, 2; 3, Turn In; Back Up, 2; 3, Face;

In Open pos with inside hands joined walk fwd in LOD 4 steps (LRLR) turning in twd partner (M turns 1/2 R face, W 1/2 L face) on the 4th step (M's R, W's L); Facing RLOD join M's L and W's R hands and back up 4 steps (LRLR) still moving twd LOD, on 4th step face partner in BUTTERFLY pos.

5-8 Side, Touch; Side, Touch; Twirl Once, 2; 3, 4;

Step side in LOD on L, and touch R to L; Step side in RLOD on R, touch L to R; As M walks fwd LOD 4 steps (LRLR) W makes one R face twirl under M's L and W's R arm to again assume OPEN pos facing LOD.

9-12 Walk Fwd, 2; 3, Turn In; Back Up, 2; 3, Face;

Repeat action of meas 1-4.

13-16 Side, Touch; Side, Touch; Twirl Once, 2; 3, 4;

Repeat action of meas 5-8.

17-20 Turn Away To The Corner; 3, 4; 5, 6; 7, 8;

Taking 8 walking steps and making a large circle, partners turn away from each other (M turning L, W turning R) and progress to a new partner (M moves back one, W fwd one) to end facing this new partner, M's back to COH.

21-24 Do Sa Do; 3, 4; 5, 6; 7, 8;

Passing R shoulders and moving Back-to-Back dance around this new partner in 8 steps to end facing same partner.

25-28 Star Right, 2; 3, 4; 5, 6; Change to a Left;

With this new partner make a R hand star and walk 7 steps around each other, on the 8th step change to a L hand star with the same person.

29-32 Star L, 2; 3, 4; To a New Corner; 7, 8;

Star L with this person and progress once

more (W moving fwd, M moving back) to the corner girl for a new partner to start dance over.

NOTE THAT THIS DANCE HAS A DOUBLE PROGRESSION, the first occurs at meas 20, the second at meas 32.

ROUTINE GOES THRU FOUR TIMES

Ending:

1-4 Walk, 2; 3, Turn In; Back Up, 2; Face, Acknowledge;

In Open pos walk fwd 4 steps (LRLR) turning in twd partner on last step (as in beginning of dance); Back up (moving in LOD) 2 steps (LR); Face partner on 3rd step, step apart and bow.

MARYLAND SPECIAL

By George Sword, Hagerstown, Maryland

Head ladies chain right

New side ladies chain right

One and three dance into the middle and back

Forward again and star thru

Pass thru, square thru three-quarters

Then U turn back and allemande left

SINGING CALL*

I'D RATHER FIGHT

By Johnny Schultz, Phoenix, Arizona

Record: Old Timer 8203, Flip instrumental with Johnny Schultz

OPENER, BREAK and ENDING

The four little ladies chain three-quarters round you know

Now one and three promenade three-quarters around you go

Two and four you square thru three-quarters around so gay

***Now if you wish California twirl**

Face your partner back away

Now bend the line and pass thru

And wheel and deal like that

Inside four square thru three-quarters around the track

Allemande left your corner, then promenade your pet

Let's switch awhile and I don't mean

Your brand of cigarettes

FIGURE

Head two gents and your corner girl

Go in to the middle and back

Now roll away half sashay

Four gents go up and back (or girls)

Now pass thru and separate

Around just one you go

Come into the middle and square thru

Three-quarters around just so

Allemande left your corner lady, now do sa do your own

Go back and swing your corner and promenade her home

Dancin' with another man

It gives me such an itch

Cause I'm a man and I like girls

I'd rather fight than switch

***Any given number of couples can do this**

California twirl but you don't have to if you don't want to

EXPERIMENTAL DRILLS

Our Experimental Lab section spotlights the Square Chain Thru movement this month. The complete description is found on page 60. Buford Evans of Prairie Village, Kansas, originated the idea and submitted two of the examples used here. The other two were submitted by Gordon Blaum, Miami, Florida.

Head two couples square chain thru
Right and left thru the outside two
Dive thru and swing thru two by two
Box the gnat, look her in the eye
Square thru three-quarters man
Left allemande

Side ladies chain just you two
Head two couples square chain thru
Right and left thru the outside two

Allemande left
Heads go forward and back with you
Then square chain thru, right and left
Send her across, catch this gal by the left
Square chain thru with the outside two
That's a right and left, send her across
Catch this gal by the left
Go forward out and back you reel, wheel and deal
Inside four square chain thru
Right and left, turn and send 'em on
Heads promenade half way around
Sides frontier whirl, allemande left

Head two ladies chain across
Heads go forward and back
Then square chain thru
Star thru, cross trail thru
Skip one girl, allemande left

CROSSED BACK #1

By Monty Montooth, Fayetteville, North Carolina
Promenade and don't slow down
Gents roll in with a left face whirl
Promenade around that corner girl
One and three gonna backtrack
Square thru that couple in back
Four hands around you do
Men in the middle pass thru
Centers in, cast off three-quarters round
Forward eight and back you're told
Pass thru, girls cross fold
Left allemande

CONTRA CORNER

OLD COUNTRYMAN'S REEL

Traditional

1, 3, 5, etc. active but do NOT cross over
Active lady down center with second gent
Same way back and the lady casts off
Active gent down center with second lady
Same way back and the gent casts off
Forward four and back
Half right and left over
Forward four and back again
Half right and left back to place

FAST SWING

By Bruce Elm, Provo, Utah

Head ladies chain you do
Side two couples go right and left thru
Heads do sa do to an ocean wave
Now swing star thru
Left allemande

SWING STAR THRU #3

By Jimmy Huff, Lafayette, Louisiana

Heads do a right and left thru and a swing star thru
Do it again, swing star thru
On to the next
Swing star thru, frontier whirl
Centers arch, dive thru, star thru
Swing star thru, left allemande

SINGING CALL*

LOVIN' ARMS

By Dude Sibley, Cottage Grove, Oregon

Record: Sets in Order 156, Flip instrumental with Dude Sibley

OPENER, BREAK and CLOSER

Left allemande you know, at home you do sa do
The men star left around the ring now
Your partner promenade, you're walkin' with your maid

Heads wheel around, pass thru, all wheel around you do

Cross trail thru and then your corner allemande
You do sa do and promenade now

Cause when the world is wrong, I know that I belong

Right in my honey's lovin' arms

FIGURE

Head (side) couples promenade, half way there with your maid

Two ladies chain across the ring now

Same couples half square thru and circle four you do

Head (side) gents break, line up four, go up and back once more

Cross trail thru I sing, you swing your corner, swing

Left allemande and promenade now

Cause when the world is wrong, I know that I belong

Right in my honey's lovin' arms

ALTERNATE BREAK

Left allemande you know, at home you do sa do
The men star left around the ring now

Turn partner right and then, your corner allemande

Home you go do sa do, and weave the ring you know

Weave there with all your charms, right to your honey's arms

When you meet you promenade her

Cause when the world is wrong, I know that I belong

Right in my honey's lovin' arms

TAG ENDING

Right in my honey's lovin', lovin' arms

Right in my honey's lovin' arms

SEQUENCE: Opener, Figure twice for heads, Break, Figure twice for sides and Closer

SWING STAR THRU #2

By Jimmy Huff, Lafayette, Louisiana

Heads forward and back with you
Swing star thru, U turn back
Box the gnat and a right and left thru
Pass thru, swing star thru, U turn back
Box the gnat and a right and left thru
Dixie chain, lady left, men right
Left allemande

PHONED TO JULIE

By Ted Wegener, Gardena, California

Sides roll away with a half sashay
One and three go up to the middle and back
Same two star thru
Roll away with a half sashay
Pass thru, go red hot
Turn the right hand lady with a right hand round
Partner left all the way around
Corner by the right
Swing the partner as she comes down

COUPLES CIRCULATE

By Bill Davis, Sunnyvale, California

Heads right and left thru and a quarter more
Girls hook right
Turn that weathervane half
Four couples circulate
Wheel and deal
Right and left thru
Dive thru, double pass thru
First go left, second go left, promenade
Promenade and don't stop
Heads cast off one half
Girls hook right
Turn the weathervane half and a quarter more
Four couples circulate
Turn that weathervane half
Men circulate
Turn that weathervane half
Wheel and deal, right and left thru
Star thru, pass thru, wheel and deal
Pass thru
Allemande left

WHEELING CAST

By Al Holmes, El Monte, California

Side two ladies chain across
All four ladies chain
Head couples up to the middle and back
Star thru, pas thru
Circle four with the outside two
Head gents make a line
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, keep in time
Face your partner, bend the line
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru you're doing fine
Face your partner, bend the line
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru don't delay
Face your partner, back away
Cast off three-quarters man
Allemande left

NO SQUARE THRUS

By Willard Orlich, Cuyahoga Falls, Ohio

Head couples go forward and back
Turn opposite lady right hand round
Back to partner, left hand around
To the outsides and box the gnat
Grand right and left from where you're at
Meet the same gal and promenade, don't slow
down

(with corner, in sequence)

Head gents and the girl with you wheel around
Opposite box the gnat, centers right and left thru
Ends star thru, centers turn opposite right hand
around
Back to partner left hand round to the outsides
Centers in and cast off three-quarters around
Opposite lady star thru, centers roll back
New centers pass thru to a left allemande

SINGING CALL*

RICH LIVIN' WOMAN

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1764, Flip instrumental with
Marshall Flippo

INTRO, BREAK and ENDING

Join up hands circle to the left go walking round
the ring

Gents star left go once around and then
Do sa do the partner do a left allemande

Bow real low to the partner then weave round
the land

I've got a rich livin' woman who loves living high
Do sa do round that partner promenade I'll tell
you why

You've gotta make you a fortune or you'll just
be a pal

* To that sweet caressing, fancy dressing rich
livin' gal

FIGURE

Head two couples right and left thru and turn the
girl and then

* Half square thru then face the sides and circle
half again

* Dive thru and square thru three-quarters round
you go

* Left allemande the corner then weave the ring
you know

I've got a rich livin' woman who loves living high
Do sa do round that partner swing that corner on
the sly

You've gotta promenade this lady or you'll just
be a pal

To that sweet caressing, fancy dressing rich livin'
gal

* ALTERNATE FIGURE (Substitute the following
three lines for the three marked above)

Half square thru then face the sides swing thru
once again

Now boys run around just one and then you
wheel and deal

Left allemande the corner go weaving round you
reel

* * ENDING

To that sugar speakin', treasure seeking, turtle
dovin', money lovin'

Tantalizing, enterprising, rich livin' gal, oh what
a gal

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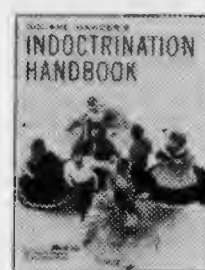
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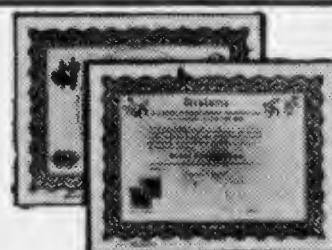
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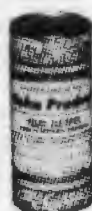
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(Letters continued from page 3)

appreciate this honour and have received many favorable comments and 'phone calls from our dancing friends. We think it has also brought us a new round dance couple — always very welcome. The husband has been moved to Toronto by his firm; the family is coming later. They saw the write-up in "Sets" and the man 'phoned us about coming out when the family moves here. So — another reason to express our appreciation . . .

Helen and Bill Horwood
Toronto, Ont., Canada

Dear Editor:

. . . I feel that Sets in Order Magazine should be a prerequisite for every square dancer along with Indoctrination Handbook, The Family Tree (history) of Square Dancing and Illustrated Basic Movements of Square Dancing. All except the Sets in Order the caller-teacher should pass out. I think these books are the greatest assistance any caller has in getting a group off the ground and keeping them in the Square Dancing World. I try every way possible to get dancers to order the Sets in Order short of arm-twisting. A person who feels as I

do about this magazine could run page after page about what it means to callers and dancers, since I try both. I'll just say it's a Square Dancers News Service from front page to back page . . .

Jim Copeland
Alexandria, Va.

Dear Editor:

. . . The only objection I have to use of a singing call on record is the fact that most callers will not hash them. I believe that to appeal to a non-dancer the figure must not be repeated too often as even to experienced dancers it becomes boring. I always hash mine. Used Ragtime Piano last time on my TV show, with Teacup Chain, Allemande Left, Grand Right and Left, the regular figure, Grand Square as the middle break and Everybody Chain. The last figure was changed and I used a regular Grand Sashay ending. It didn't lack for variety nor did Cocoanuts . . .

It might be a good idea to list in Sets in Order the names of all records which might be used on TV or radio programs. I have clearances from quite a few at the present time but there must be other callers who are running



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ST-104 YOU'RE A REAL SWEETHEART
ST-105 LADY OF SPAIN

ST-103 I'M GOIN BACK TO WHUR I COME FROM
ST-102 I STILL GET A THRILL (Thinking of You)

into the same question as we did about their use when they get an opportunity to be on the air. It would be useful information . . .

John Gardner
Green Bay, Wisc.

Dear Editor:

We haven't seen Jack Sollee of Los Angeles mentioned in your magazine so we would like to let you know how much he has done to promote square dancing in the Caribou, especially our club as we do not have a regular caller. Everyone looks forward to his annual

visit. For several years he and his wife, Virginia, travelled from Los Angeles and have gone as far as Anchorage, Alaska, dancing all along the route. This year Jack will be the MC for American Night at the Penticton Square Dance Festival.

E. Sharon
Williams Lake, B.C., Canada

Dear Editor:

We especially enjoy, in Sets in Order, the Overseas Dateline and other articles about service people and keep up to date on our

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military friends who are carrying the square dance movement thruout the world... I find the record reviews most helpful as obviously I don't have the opportunity to hear all the latest releases and it serves as a guide to recordings that have some promise. Also, the callers material by George Elliott is invaluable in programming material for the dancers.

I particularly enjoy the editorials, the letters to the editor, the many enlightening articles on the square dance world...

"Rut" Rutledge
Albuquerque, N.M.

Dear Editor:

... We recently received our Lucky 13 Jamboree Album. It is the greatest patter call record we have ever heard.

Jean Morland
Wheatland, Wyo.

Our thanks to you, Gene. If you liked the Lucky 13 album, you'll certainly enjoy Sets in Order's big "18" anniversary record. It's free to subscribers and you'll be hearing more about it. — Editor

The 12 callers who contributed their special brand of patter call represent many different labels. — Editor

Meg Simkins

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- 1185 — Blowin in the Wind
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(Continued from page 19)

the Fling. A flyer in color was mailed to over 7000 dancer couples thruout the country. Ads were bought in Sets in Order and in several state publications. Local merchants welcomed dancers with window greetings and tent cards in the restaurants encouraged diners to be spectators at the Fling. Local and area newspapers and radio stations were generous in publicizing the event. The Ford dealer taped a TV spot of a square of dancers tumbling out of a Falcon bus. While they danced a

square, the announcer talked more about the Spring Fling than about the Ford.

Bill Sauer (2121 Main St.), General Chairman of the Spring Fling and President of the Happy Twirlers, sold four merchants on the idea of sponsoring a prime time half-hour live telecast on the History of Square Dancing and the only thing that prevented it was that the TV station burned down three days before the performance!

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Travel Organizations of the Spring Fling as one of 20 top tourist attractions in the United States for April, 1965, along with the Cherry Blossom Festival of Washington, D.C., and the Masters Golf Tournament.

Thinking of the ideas here as they might be applied in other areas, some excellent guidelines may be set up on the publicity angle.

(Dates continued from page 5)

Aug. 24—Shoreliners Guest Caller Dance
Guilford, Conn.

Aug. 25-28—Purdue Seminar

Purdue Univ., Lafayette, Ind.

Aug. 27-29—7th Wisconsin S/D Convention

Vet. Mem. Arena, Green Bay, Wisc.

Aug. 28-29—Circle-O Weekend Outing

Hillbilly Lodge, Idyllwild, Calif.

Aug. 29—New England States at World's Fair

Long Island, New York

Sept. 3-5—12th Ann. Hog Capitol S/D Festival

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They had \$30.00, a Model A Ford, two children, a flock of debts and no acquaintances whatsoever on the West Coast. Two months later they still had the children, the car and the debts but they were counting their friends by the score, for shortly after arriving they joined a square dance class sponsored by the San Diego Park and Recreation Dept., and taught by Maria Fielding.

In the spring of 1948 Van, with the help of Maria and some pointers from Herb Gregger-son, several of whose institutes he had attended, became a caller. "They were desperate in those days," he says.

Van's first professional engagement was with the Convair Recreation Assn. The classes were



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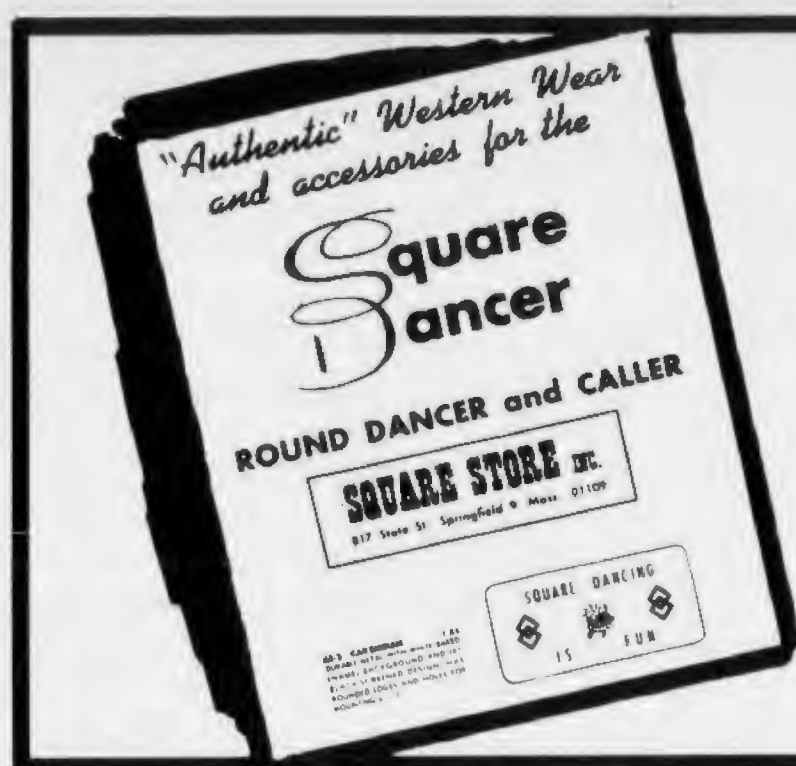
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absolutely jammed so one night an adjacent hall was opened up with another amplifying set and, much to her bewilderment, Dottie was escorted in and told, "Teach." So there were then two callers in the family. Dottie taught the basics; Van worked on "advanced" basics. This arrangement has been followed thru the intervening years and neither of them would change it.

Just about then Van and Dottie realized they were becoming involved in something that was more than just a pleasant way to

pass an evening so they looked around to see where they could find out more about their chosen hobby. And walked right into a deciding factor which helped them choose square dancing as their way of life.

They went to Asilomar and there they met dancers and callers from all over the United States — people who were leaders. They talked to them, danced with them, listened to them and came home stuffed to the scuppers with ideas, enthusiasm and an expanded circle of friends which now encompassed the whole



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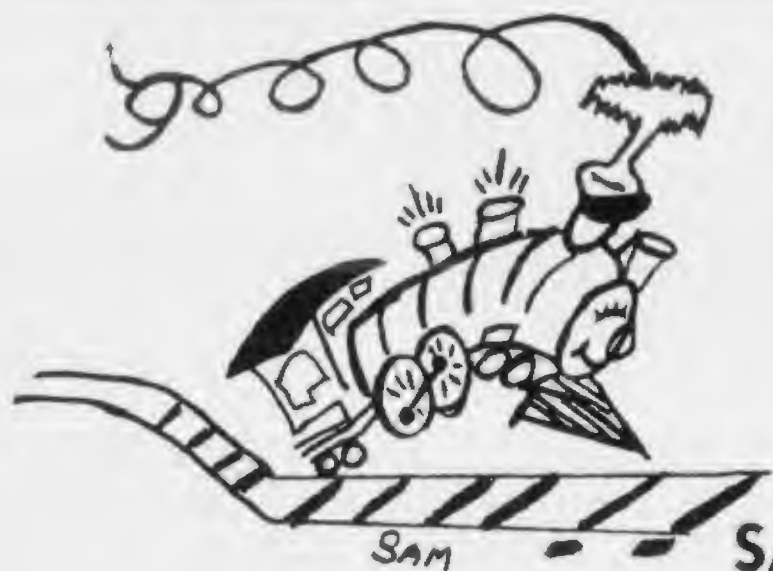
country.

Since those days the Vans have not had many idle moments. They helped organize and set up both the San Diego Square Dancers Assn. and the Callers Assn. They have run the gamut of officers and Dottie is presently the Standardization Chairman of the Callers Assn., maybe the only woman in such an office in the country.

The Vans helped organize and were chairmen of the first and second Fiestas de la Cuadrilla, annual San Diego square dance

events which rank with the best of their kind. They set up the Cavalcade of Square Dancing for the National Convention in 1956; Van was also Program Chairman. He and Dottie have taken part in much exhibition work and Dottie at one time produced a successful TV bit that presented square dancing "as she really is."

Van currently does Workshop Notes for two local San Diego publications. Both he and Dottie are callers and teachers for the Astronautics Recreation Assn. and teach square dancers rounds as well as squares.



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Gus and Sally Pipkin — Kansas City, Mo.

FROM HER FIRST recollection of hearing music, Sally Pipkin started to move to the rhythm. Her father played in dance orchestras and liked to dance, too, so her love of dancing came quite naturally. When Gus came into her life, they enjoyed ballroom dancing of all kinds.

In 1949 the Pipkins discovered square dancing. For the next several years they could be found at a square dance about 4 nights a week. In 1951 they began to round dance with the Ray Reeses and later with Elwyn and Dena Fresh. Round dancing became their first love and they have danced in instructors exhibition groups as well as square dance exhibitions. They travelled with the Fresh's group to appear at National Conventions, church affairs, etc.

The Pipkins have attended institutes conducted by the Manning Smiths, Frank Hamiltons and Pappy and Dorothy Shaw. In 1958 they began teaching on their own when the Freshes moved to Wichita, having been subtly groomed by their former teachers for just such a contingency. Shortly thereafter they organized the Rondeliers, which club now consists of 50 member-couples.

Gus and Sally are very involved in teaching basic, intermediate and advanced round dance

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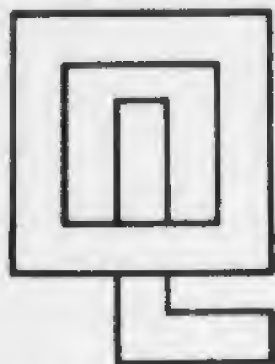
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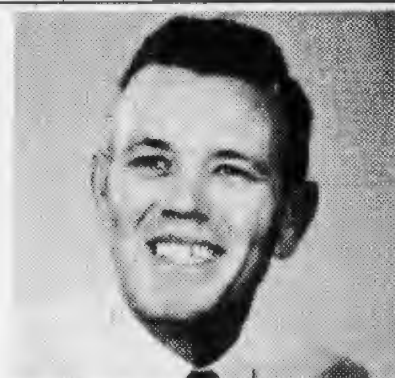
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classes. Since their students like variety the Pipkins teach all types of round dancing. They have served on panels and taught at National Conventions, have done workshops at various festivals and have written a number of round dances—the latest being Harvest Moon.

In addition, they have served on the Board of Directors for the Missouri Round Dance Assn. for 6 years, filling various offices and also serving on the committees for the Annual Round Dance Festivals. Most of their club members belong to at least two other round

dance clubs and the Pipkins are much in favor of this. They like to “dance around” with groups besides their own and encourage their dancers to do the same. Since several instructors belong to Rondeliers, the Pipkins enjoy dancing with them at their various clubs.

LEDYARD DANCERS HOSTS

Ledyard, Conn., Square Dancers were hosts to the 3rd Annual Spring Fling in New London. The 8-hour session featured callers Max Forsyth, Dick Leger and Bill Noyes. Some 900 dancers were in attendance.

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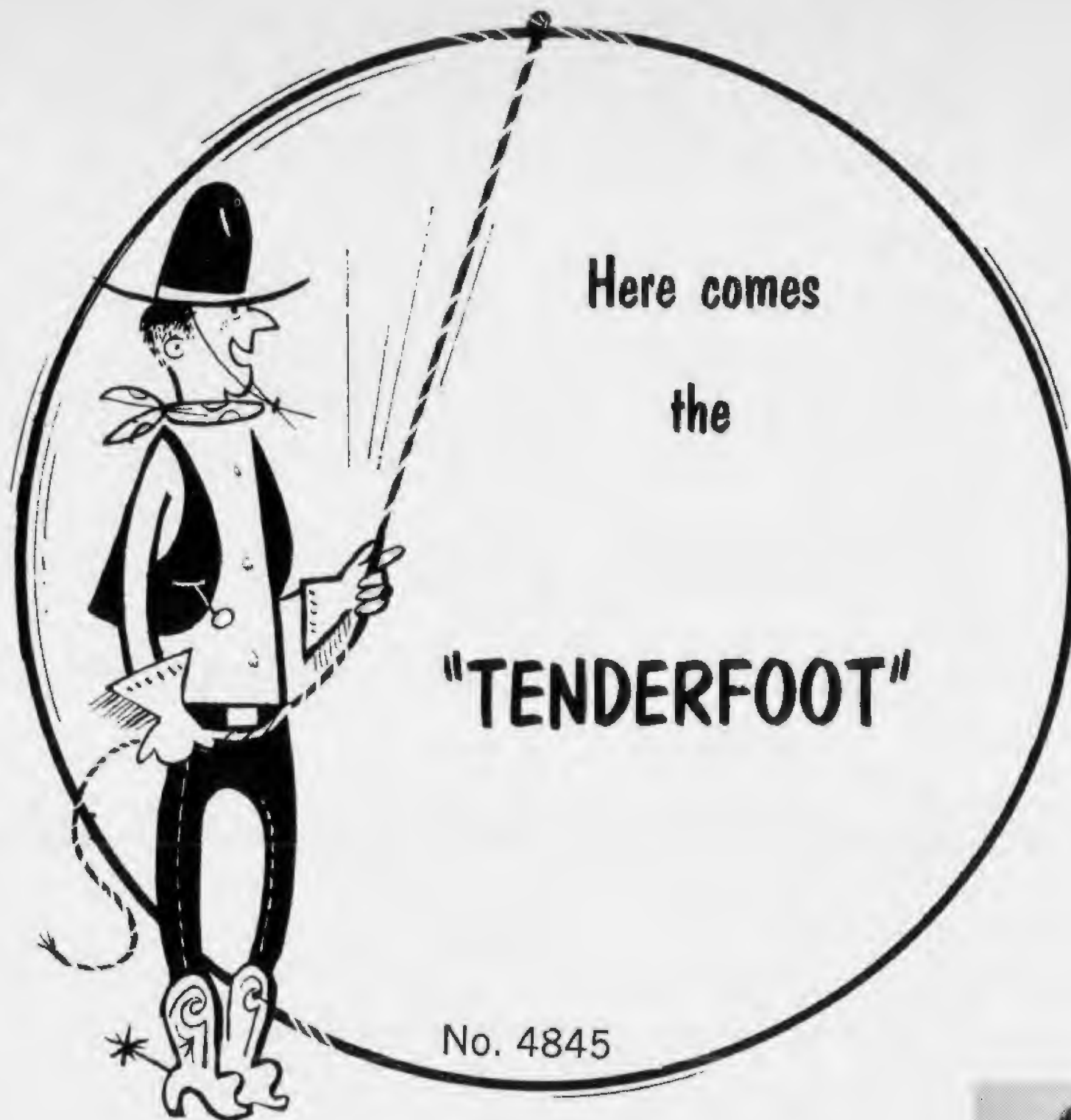
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Squares That Are A Must

- "Little Old Log Cabin In The Lane" — Al Brundage No. 4844
- "Driftwood On The River" — Johnnie Roth No. 4843
- "Home Of My Heart" — Bob Johnston No. 4842
- "Trade Winds" — Dave Taylor No. 4838

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- "Cre'ole Capers" / "Turn Around Mixer" — by Frank & Ruth Lanning and Ken & Dolly Walker. No. 4705
- "Swingin' Along" / "Memory Waltz" — by Orie Rouland and Tommy & Geneve Thomas. No. 4704

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HOEDOWNS

ERNIE'S BREAKDOWN — Rockin' A 1327

Key: A Tempo: 128
Music: (The Whirlwinds) Violin, Guitar, Drums, Bass

BOIL THE CABBAGE DOWN — Flip side to above.

Key: F Tempo: 130
Music: (The Whirlwinds) Violin, Guitars, Drums, Bass

Comment: Traditional style hoedowns with fiddle lead and solid rhythm. Rating: ☆☆

BUCKIN' MULE — Laurel 1857

Key: G Tempo: 129
Music: (Fontana Ramblers) Violin, Banjo, Guitar, Bass

BOOGER MAN — Flip side to above.

Key: A Tempo: 131
Music: (Fontana Ramblers) Violin, Banjo, Guitar, Bass

Comment: Traditional hoedowns with strong fiddle lead and plectrum banjo. The rhythm is not heavy. Rating: ☆+

ROUND DANCES

JAMBALAYA — Hi-Hat 817

Music: (Gene Garf) Saxophone, Guitar, Trumpet, Piano, Bass, Drums, Clarinet

Choreographers: Pete and Ann Peterman

Comment: Well played music and a dance routine that is not for the novice but one that most dancers can learn and enjoy. 8 meas. repeat.

ME AND MY SHADOW — Flip side to above

Music: (Gene Garf) Saxophone, Piano, Guitar, Trumpet, Bass, Clarinet, Drums

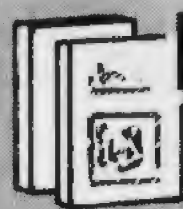
Choreographers: Hi & Cookie Gibson

HF	
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LD	
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LB	
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ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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S. D. RECORD ROUNDUP
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Atlanta 30305

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MAXINE'S SQUARE DANCE SHOP
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STEVENS CAMERA SUPPLIES
3600 So. Main St., Elkhart

★ IOWA

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★ KENTUCKY

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★ LOUISIANA

DANCE-RANCH
Carrollton Shopping Ctr., New Orleans

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WRITE: SETS IN ORDER, BOX 17-G

462 No. Robertson Blvd., Los Angeles, Calif.
90048 for immediate reply with full details.

Comment: A dance routine that is not difficult. Uses a transition of foot work for four meas. 8 measures are repeated.

DIANE — Windsor 4706

Music: (Pete Lofthouse) Piano, Guitar, Trombone, Organ, Drums, Bass

Choreographers: Alvin and Mildred Boutillier

Comment: A smooth flowing waltz routine that is interesting but not difficult. 32 meas. long but 12 meas. are repeats.

RHUMBA REHAN — Flip side to above

Music: (George Poole) Trumpet, Flute, Guitar, Rhythm Devices, Piano, Bass, Accordion

Choreographers: Jo and Art Rehan

Comment: Excellent music and a basic rhumba routine. No complete sections are repeated.

SINGING CALLS

RED ROSES FOR A BLUE LADY — Lore 1082

Key: B flat **Tempo:** 130 **Range:** High HC

Caller: Bob Augustin **Low LC**

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Walk around corner — see saw partner — make a ring, circle left — allemande — do sa do — men star left once around — do sa do — allemande — promenade. (Figure) Heads pass thru around one — in the middle right and left thru — pass thru — star thru — right and left thru — star thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — swing — promenade.

Comment: A currently very popular tune. The music is acceptable and the dance patterns are smooth and conventional. Word meter needs Considerable adjustment. **Rating:** ☆

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-July.

SINGING CALLS

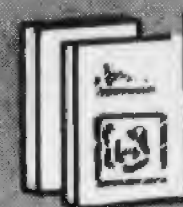
King of the Road	Wagon Wheel 109
Saturday Night	J Bar L 5006
Tiger by the Tail	Mac Gregor 1066
Pass Me By	Mac Gregor 1064
Java	Sets In Order 155

ROUND DANCES

Goldie's Waltz	Windsor 4703
Kokonuts	Sets In Order 3150
Black Orchids	Hi-Hat 816
Tennessee Waltz	Windsor 4700
Love For Two	Hi-Hat 815



Local Dealers



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12130 Center Road, Bath 48808
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S. 518 Thor St., Spokane 99202
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★ WISCONSIN

MIDWEST RADIO COMPANY
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★ D.C., WASH.

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4903 Wisconsin Ave., Washington 20016

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

CLOSE ALL THE HONKY TONKS —

MacGregor 1070

Key: G Tempo: 126 Range: High HC

Caller: Chuck Raley Low LD

Music: Western 2/4 — Accordion, Piano, Saxophone, Guitars, Clarinet, Drums, Bass

Synopsis: (Break) Circle left — swing corner — allemande left for thar star — slip clutch, allemande — weave — promenade. (Figure) Heads promenade $\frac{3}{4}$ — sides right and left thru — do sa do, ocean wave — swing thru — box gnat, pull by — swing corner — promenade.

Comment: Well played music and an acceptable tune. Dance patterns are quite conventional and have standard timing. Rating: ☆☆

I'D RATHER FIGHT — Old Timer 8203*

Key: C Tempo: 125 Range: High HA

Caller: Johnny Schultz Low LC

Music: Western 2/4 — Lead Guitar, Rhythm Guitar, Bass Guitar.

Synopsis: Complete call printed in Workshop.

Comment: The music is light but quite danceable. The tune is a little repetitive but the exceptionally fine dance patterns and the lyrics will sell this one. Rating: ☆☆☆+

GRAND LEMON SQUARE — 4 Corners FC-2

Key: D Tempo: 125 Range: High HD

Caller: Delph Haynie Low LC

Music: Western 2/4 — Guitar, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — partner left — ladies chain — chain back — gents star left



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Revised Figures and Terms (1965).....\$1.00

Caller's Roster (1965)\$1.00

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MEMPHIS (Down-In-Dixie)

TENNESSEE

November 12-13, 1965

CHISCA-PLAZA MOTOR HOTEL

Bob Van Antwerp

Earl Johnston

Dot 'n Date Foster

once around — box gnat, pull by — corners left hand round — weave — promenade. (Figure) Heads grand square — sides divide and star thru — right and left thru — square thru $\frac{3}{4}$ — frontier whirl — divide and star thru — swing corner — allemande — promenade.

Comment: Music is adequate. The dance patterns are quite unusual and callers will need to make some preliminary explanation but many groups will like it. Rating: ☆

RICH LIVIN' WOMAN — Blue Star 1764*

Key: C Tempo: 130 Range: High HC

Caller: Marshall Flippo Low LC

Music: Western 2/4 — Piano, Guitar, Vibes, Bass, Drums, Clarinet

Synopsis: Complete call printed in Workshop

Comment: A very good choice of tune and standard Blue Star music plus the usual excellent Flippo choreography makes this a sure seller. Rating: ☆☆☆

LOVIN' ARMS — Sets in Order 156*

Key: E Flat Tempo: 124 Range: High HC

Caller: Dude Sibley Low LB

Music: Standard 2/4 — Piano, Guitar, Drums, Bass-Guitar

Synopsis: Complete call printed in Workshop

Comment: This dance has patterns that are quite interesting. Callers will have to work on it to master the lyrics and tune but the dancers will enjoy it. Rating: ☆☆

TWO HOOTS — Hi-Hat 320*

Key: B flat Tempo: 128 Range: High HB

Caller: Wild Bill Foross Low LB

Music: Western 2/4 — Piano, Guitar, Vibes, Trumpet, Drums, Banjo, Bass

Synopsis: Complete call printed in Workshop

Comment: Excellent music, a good tune, interesting lyrics plus good, danceable patterns make this one that many callers will use. Rating: ☆☆☆

WHEN YOU'RE SMILING — Top 25103

Key: A flat Tempo: 128 Range: High HD

Caller: Jim Cargill Low LD

Music: Western 2/4 — Piano, Banjo, Bass, Guitar, Accordion

Synopsis: (Break) Allemande — do sa do — men star right once around — allemande corner — allemande thar — shoot star all the way around — pull corner by — allemande — promenade. (Figure) Heads promenade half — right and left thru — square thru — right and left thru — dive thru — star thru — cross trail — box the flea — promenade.

Comment: Good music and conventional dance patterns. Timing is good but word meter needs adjustment. Rating: ☆☆

THE LEMON TREE — Square L 120

Key: D Tempo: 125 Range: High HB

Caller: Tommy Farris Low LA

Music: Western-Calypso — Guitars, Violin, Bass, Piano

Synopsis: (Break) Allemande — pass partner — right hand round right hand girl — left hand around partner — men star right once around — allemande — weave — do sa do — alle-

(Please turn to page 62)

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ED & MAREA'S SQUARE DANCE SHOP
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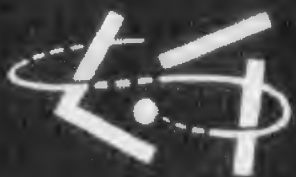
THE WIGWAM
307 High St., Seaford, Delaware

VIVIAN PORTER'S WESTERNWEAR
1320 E. Highland Ave., San Bernardino, Calif.

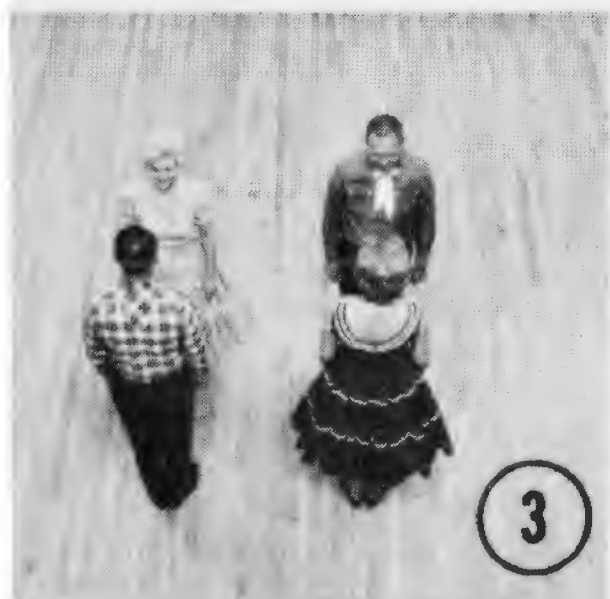
Sets in Order

MAGAZINE
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STORES handling square dance clothing are welcome to write
Sets in Order for information regarding a listing on this page.



EXPERIMENTAL LAB



A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

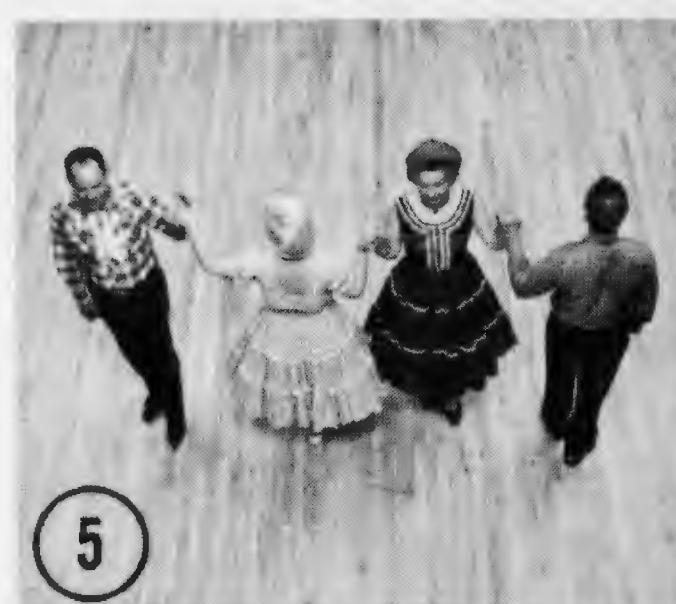
AN INTERESTING CHALLENGE is to take two facing couples and have them bend at right angles in the process of passing thru. This movement does just that.

SQUARE CHAIN THRU

by Buford Evans, Prairie Village, Kansas

Start with two facing couples. Each person gives a right to his opposite, pulls by and then turns to face his partner. Giving a left to his partner, both dancers turn half way around. Releasing left arm holds with partners, the two in the center take rights and turn clockwise half way around. Releasing right arm holds, the dancers next hook left arms with the person on the outside and turn half way around. At this point each dancer, releasing hand holds, steps forward to complete the movement.

Two facing couples who might be considered to be in side positions (1) start the movement by giving a right to their opposite and pulling by (2). Having pulled by, they turn a quarter to face their partner (3), give a left to their partner (hands up hold used here) and turn 180° (4) until momentarily the dancers are in an ocean wave position (5).



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Without stopping, the two in the center release hand holds with those on the outside and turn with the right hands half way around (6) until they are once again only briefly in an ocean wave formation (7).

Continuing without a stop, the two in the center release hands and while retaining hands with the outside two men, turn 180° (8). Upon the completion of the turn; the two men are in the center and the two ladies on the outside (9), hands are released and the dancers take a step forward and original couples have been reunited.

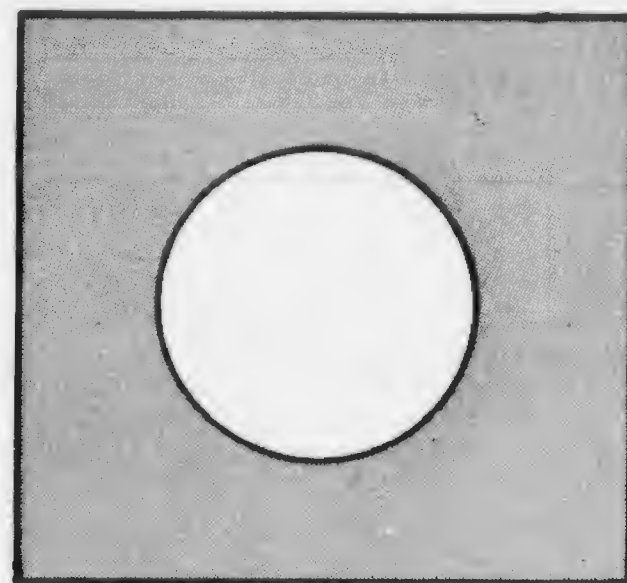
One of many possible equivalent movements would be: two ladies chain, star thru, pass thru. For drill material on this movement, see page 37 of the Workshop notes.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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Promenade outside
Around the ring
Just halfway round
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(Continued from page 58)

mande — promenade — swing. (Figure) Side ladies chain — heads promenade half way — half square thru — right and left thru — dive thru — do sa do — swing star thru — frontier whirl — allemande — pass one — swing next — promenade — swing.

Comment: This tune has been done by other labels. This is a good job but callers will have to sell it with their own personality. The music is well played. Rating: ☆☆

SUSIE — Swinging Square 2328

Key: F

Tempo: 131

Range: High HB

Caller: Bill Saunders

Low LA

Music: Western 2/4 — Violin, Clarinet, Accordion, Piano, Bass, Drums, Guitar

Synopsis: (Break) Allemande — right and left, turn back one — box gnat — gents star left — do sa do — allemande — right and left grand — promenade. (Figure) Head ladies chain — roll away — star thru — circle four — heads break to a line — up and back — star thru — square thru 3/4 — allemande — weave by one — swing next — promenade.

Comment: A good tune with an updated dance pattern that many will want to use. Although this is a large band the music is not as sharp as usually found on this label. Rating: ☆☆☆

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